

UNION ACADÉMIQUE INTERNATIONALE
MONUMENTA MUSICAE BYZANTINAE
TRANSCRIPTA

EDIDERUNT
CARSTEN HØEG · H. J. W. TILLYARD · EGON WELLESZ
UNA CUM
ARCHIMANDRITA CRYPTAEFERRATAE

Vol. VI

THE HYMNS
OF THE HIRMOLOGIUM
PART I

TRANSCRIBED BY
AGLAÏA AYOUTANTI AND MARIA STÖHR

REVISED AND ANNOTATED BY
CARSTEN HØEG



COPENHAGUE

EJNAR MUNKSGAARD

1952

Corrigenda.

pp. 131—158. Add as running-title: I Pl., 1.

pp. 262—279. Add, where lacking in the running-title, the Roman numeral I before the Arabic numerals.

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Т. Владимировскій
от И. Растега

THE HYMNS
OF THE HIRMOLOGIUM
PART I

THE FIRST MODE
THE FIRST PLAGAL MODE

TRANSCRIBED BY
AGLAÏA AYOUTANTI AND MARIA STÖHR

REVISED AND ANNOTATED BY

CARSTEN HØEG

WITH THE ASSISTANCE OF
JØRGEN RAASTED



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HENRI GREGOIRE
STUDIORUM BYZANTINORUM
CULTORI · FAUTORI · ANTISTITI
SACRAM ESSE VOLUNT

QVI IN MONUMENTIS MUSICAE BYZANTINAE EDENDIS
TRANSCRIBENDIS EXPLICANDIS OPERAM NAVANT

AGLAÏA AYOUTANTI ATHENIENSIS	ISIDORO CROCE CRYPTENSIS	CARSTEN HØEG HAUNIENSIS
SILVA LAKE CALIFORNIENSIS	JØRGEN RAASTED HAUNIENSIS	BARTOLOMEO DI SALVO CRYPTENSIS
MARIA STÖHR VINDOBONENSIS	OLIVER STRUNK PRINCETONIENSIS	LORENZO TARDO CRYPTENSIS
H. J. W. TILLYARD CANTABRIGIENSIS	EGON WELLESZ OXONIENSIS	GÜNTHER ZUNTZ MANCUNIENSIS

Γρηγορέοντος ἐπωνόμασεν θυμοῦ σε γενάρχησ
θαῦμα γενησόμενον πανσοφίησ προορῶν·
Καὶ μὴν σ' εἶνεκ' ἐγερσινόδου σοφίησ φιλόμουσοι
εὐδικίῃ τιμῶσ' ἁρμονικῶν Δὲ λόχοσ
τῆσ Βυζαντιακῆσ μούσησ σ' ὕμνων ὀλολύξει
ῶν τινι κείτ' ἱέραξ οὖνομα φαυλοτάτῳ.

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PREFACE

At the present stage of Byzantine musicology, it is equally important for the specialist and for scholars working in neighbouring fields to have at hand a considerable number of transcribed Byzantine melodies. Even the most experienced specialist cannot sing the melodies from a medieval MS without grave hesitations and doubts, mainly because no single MS is free from errors and obscurities; and the existence of transcriptions made on a solid scientific basis is almost a *conditio sine qua non* for the progress of analytical and comparative studies.

Hitherto, the Transcripta-series of our Monumenta has given only Sticherarium-melodies—and, to be sure, the published material for this important branch of the medieval melody-treasure is still too restricted and we must continue until all Stichera with proper melodies are published in transcription. As for the other main group of hymns for which we possess rich material which can be transcribed with relative certainty, *viz.* the Hirmi, transcriptions have so far only been published in an unsystematic way in various books and papers.*) The board has therefore decided to issue, in a series of four volumes, transcriptions of the Hirmi of all eight modes.

According to the main principle of the Monumenta—to give priority to the publication of well documented material for further studies—we intend in these four volumes to transcribe all the Hirmi occurring in the *Hirmologium Athoum* (Codex Mon. Hiberorum), which is published in facsimile in the second volume of our main series; in addition we will put before the readers all the supplementary evidence accessible to us for at least one Canon of

*) During the war Tillyard accomplished transcriptions of twenty Canons (representing all the eight Modes) on the basis of the Trinity MS, Y. The publication of these, together with important commentaries, has been unduly delayed but the volume is expected to be out about the same time as the present volume. Thanks to the courtesy of Professor Tillyard, I have been able—at a rather late stage of my work—to make use of the proofs.

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each mode. In Volume 3 of the facsimile-series scholars have now at hand wonderful reproductions of the complete *Hirmologium Cryptense* also; for the other MSS only few and scattered reproductions are available, but we hope in a not too distant future to issue an Album containing specimina of all the important *Hirmologium*-MSS.

The present publication is based on two careful and excellent works executed before the war by Dr. Maria Stöhr, Vienna, and Dr. Aglaia Ayoutanti, Athens, at the instigation of Egon Wellesz and according to the method laid down by him; Dr. Stöhr transcribed two Canons of each Mode from all the MSS of which I had been able to take photos during a travel in the Near East in 1931; Dr. Ayoutanti transcribed the whole of the *Codex Hiberorum*. These two scholars have, for various reasons, not been able to revise their own work, and it has been my duty to make the revision and to supply the introduction and the commentaries. For Canon I, 1 and I Pl., 1 I have added transcriptions from G and Y (and Ga); for the other MSS I have profited much from emendations and annotations made by Dr. Stöhr. For the bulk of Canons I have taken as a basis Dr. Ayoutanti's transcriptions; I have compared them carefully with the manuscript and, wherever doubts arose or corrections were necessary, adduced other evidence and in many cases been able to locate the error with greater certainty than was possible for Dr. Ayoutanti, to whom neither G nor some other important MSS were available; in many other instances I have taken over the corrections suggested by Dr. Ayoutanti; only for a few hymns—mostly where my interpretation of the signatures differed from that adopted by her—have I had to rewrite the whole melody. If the works which these two learned ladies accomplished more than twelve years ago with such skill and scrupulous care had been published at that time, or if they had been able now to remodel their own work in the light of the progress our science has made during the last decade, with the use of material now at hand, a revisor's task would have been very easy; as conditions are now, the revisor's duty has been more exacting. But I want publicly to pay tribute to Dr. Stöhr and Dr. Ayoutanti—who have graciously given me the right to make the use of their manuscripts I would find most fit—for the great scientific value of their work. All who have worked in this

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field know how easily one may fall into errors and commit slips, and they will certainly understand that even if the revisor has had, to a certain extent, to remodel the work, he is deeply indebted to those who first broke the new ground.

The transcriptions which we now can make from Codex Hibernorum may be regarded, I trust, as having a fairly definitive character; but the present edition is far from being a definitive publication of the Hirmologium-tradition. Not that this goal is Utopian: on the contrary, I think we can already outline how such an edition should be made; but much work has to be done before we come so far, especially on the MSS in archaic notation, and on the text. But this further work cannot be done unless preliminary material is put at the disposal of scholars. And this is precisely the purpose of the present edition. Therefore I have tried, in the introduction and the commentary, to compress as much evidence as possible and have, on principle, left out detailed discussions and conclusions.*) I hope that a clear indication of what is offered in the commentary and what is not, may to some extent alleviate its imperfections:

(a) The text. I have completely collated H, L, O, and S and given their variants (except of course for orthographical quisquilia and the like); in all cases where these collations showed that real variants did exist, I have examined all the other MSS at my disposal and indicated their readings. I have refrained from giving the textual annotation in Latin—with no small disgust—partly because this book mainly is intended to serve the needs of musicologists, partly because I wanted to emphasize that this publication is not a real critical edition of the text (which can only be given when the evidence from non-musical Canon-MSS have been mustered and collated). For the biblical reminiscences, I have not taken into account those from the biblical Cantica (which would lead to infinite repetitions) but only given more out-of-the-way references.

*) I am afraid that sometimes, in the Introduction, I have been too weak to follow this line of conduct strictly,—which is all the more blamable as I hope to publish, in a not too distant future (as Vol. V of our *Subsidia*), a detailed study of the problems concerning the Canon-Melurgy (and its transmission) and the early history of the Octoechus from the literary and musical point of view.

(b) The punctuation. For Canons I, 1, 6, 8, 15, I Pl., 1, 18 I have given account of the whole evidence at my disposal; for the other Canons I have given the full evidence for H and for O.

(c) The melodies. In each case where doubts arose, or where H presented errors or variants, I have examined the other MSS which, in the main, present the same tradition (G, O, S², Va) and given the relevant information in the notes. Other MSS have only been occasionally adduced.

(d) The signatures. I give the full evidence for H, and quote other MSS only where they present interesting deviations from H or supplement insufficient indications of H.

(e) Facsimiles for Canon I, 1 and I Pl., 1 (pp. 3 *sqq.* and 131 *sqq.*). These are of course not intended to compete with a photographic reproduction and to serve as a basis for palaeographical studies, but only to give the readers an easy means of surveying and comparing the neumes for the same hymn in all the MSS at our disposal. As far as possible the individual character of each MS (but not of each neume!) has been rendered.*) The transcriptions of the MSS in archaic notation have of course only the value of a rough approximation. For reasons of space it has not been possible to print transcriptions of all the MSS given in copy for I Pl., 1.

Before I started the work I consulted my fellow-editors, professors Tillyard and Wellesz, on a number of points, and they gave me from their wide experience most helpful advice. A young student of mine, Mr. Jørgen Raasted, has given me invaluable help during the preparation of the work and in the correction of the proofs; he has also drawn up the neume-facsimiles for Canons I, 1 and I Pl., 1. I owe to him several helpful suggestions and want publicly to thank him for his skilful work and extreme care and accuracy.

The expenses for the printing of the present book have largely been defrayed by a grant from Unesco, given on the recommendation

*) The drawings are executed with a reed-pen (calamus); experience shows that this instrument is by far the most fit, especially for the combinations of fat square dots and quite thin lines which are found in a particularly pronounced form in the MS Y; this difference comes out easily, without any change of pressure, by alternative use of broadwise or sidewise movements of the reed.

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of the International Council for Philosophy and Humanistic Sciences. On behalf of the Editorial Board, I express to these great institutions my warm thanks. It is a comfort, in times like the present, to find that the high authorities of Unesco and of the Council realize the importance, from the point of view of peace and cultural progress, of scholarly work based on international collaboration, in a field of research so remote from the troubles and anxieties of our daily life.

Copenhagen, December 1951.

CARSTEN HØEG.

LIST OF WORKS REFERRED TO IN ABBREVIATED FORM

- W. Christ et M. Paranikas, *Anthologia Graeca carminum Christianorum*, Lpz. 1871.
- Amédée Gastoué, *Introduction à la paléographie musicale byzantine, Catalogue des manuscrits de musique byzantine de la Bibliothèque Nationale de Paris et des Bibliothèques Publiques de France*, Paris 1907.
- J.-D. Petresco, *Les idiomes et le canon de l'office de Noël*, Paris 1932.
- Theodorus Prodromus, *Commentarii in carmina sacra melodorum Cosmae Hierosolymitani et Joannis Damasceni*, Ed. Henricus M. Stevenson, Romae 1888.
- Hugo Riemann, *Die byzantinische Notenschrift im 10. bis 15. Jahrhundert*, Lpz. 1909.
(= Hugo Riemann, *Studien zur byzantinischen Musik*, 1. Heft).
- Lorenzo Tardo, *L'antica melurgia bizantina nell' interpretazione della Scuola monastica di Grottaferrata*, Grottaferrata 1938.
- (Companion volume to): *Hirmologium Cryptense, Codex Cryptensis E. γ. II phototypice expressus*, Roma 1951. (*Monumenta Musicae Byzantinae* III, *Hirmologium Cryptense*).
- J.-B. Thibaut, *Monuments de la notation ekphonétique et hagiopolite de l'Église grecque*, St. Petersburg 1913.
- H. J. W. Tillyard, *Twenty Canons from the Trinity Hirmologium*, Oxford 1952.
(*Monumenta Musicae Byzantinae, Transcripta*, Vol. IV = American Series No. 2.).
- Egon Wellesz, *Trésor de musique byzantine*, Paris 1934.
- , *A history of Byzantine music and hymnography*, Oxford 1949.

INTRODUCTION

THE MANUSCRIPTS

LIST OF MANUSCRIPTS.

In the interest of the—extremely desirable—uniformity in the use of MS-Sigla, I have adopted those used by Tillyard in his *Twenty Canons* and, in the choice of Sigla for other MSS, followed a system which can easily be extended to embrace all existing Hirmologium-MSS. In the following brief notes I give only the most necessary information, partly based on the Catalogues to which I refer, partly on observations made on the spot (1).

- H** Monasterium Hiberorum, on Mount Athos, nr. 470; in Lambros' Catalogue p. 150, nr. 4590. Parchment. 150 ff. 26×19. About the middle of the XIIth cent. This manuscript is published in facsimile in our main series (as volume II) and is, for that reason, the basis of our transcriptions. I have given a detailed description of it in the Introduction of the facsimile-volume.

In the notes, the reading of H is given as Lemma (without addition of the Siglum), and when a signature is mentioned without explicit indication of the source, it is taken from H.

(1) For the majority of the MSS enumerated in the above list, I have complete photos at my disposal. For Ga and Y I have, by the courtesy of librarians of Grottaferrata and of Trinity College, Cambridge, obtained photos for the Canons I, 1 and I Pl., 1; beyond that, I have only been able to make use of the few reproductions from these MSS which are scattered in various publications. In the monastery of Mount Sinai I was not allowed to take photos and can only draw on the notes on Ku and Si that I took down during my brief stay there in 1931; to make matters worse, the notes on Ku taken on the spot, which I have lent to a fellow-scholar living abroad, have disappeared (temporarily, I hope); for Si I have made use of the reproduction in Thibaut. I ask readers to keep this in mind when drawing conclusions *e silentio* from my notes. For the Hirmologium-MSS which are not included in the present survey I do not possess any evidence at all. A useful, but not complete, "elenco degl'irmologi più importanti a carattere paleobizantino e neobizantino" is given by Dom Tardo, *Hirmol. Crypt.* pp. 36-40.

- G** Monastery of Grottaferrata, E, Γ, II. Parchment. 337 ff. 24×15. Early XIVth cent. A detailed description is given by Dom Lorenzo Tardo in the companion-volume to the facsimile-edition *Mon. Mus. Byz.*, vol. III. Cp. A. Rocchi, *Codd. Cryptenses*, Rome 1884, p. 427.
- Ga** Monastery of Grottaferrata, E, Γ, III. Parchment. 308 ff. 19×14. Early XIIth cent. See Dom Tardo, *l. l.* p. 36, Rocchi, *l. l.* p. 428.
- Ku** Monastery of St. Catherine, Sinai, nr. 1256; in Benešević' Catalogue nr. 308, I, pp. 156 sq. Parchment. 224 ff. 16×12. It is often said that this MS is an autograph of John Kukuzeles. This is not true: it is a MS copied in 1308 by Irene, daughter of Theodore the Hagiopetrite, from a MS written by John Kukuzeles. (2)
- L** The Great Laura of Mount Athos, B 32, in Spyridon's and Eustratiades' Catalogue, p. 16, nr. 152. Parchment. 347 ff. 20×13. Wellesz, *Byzantine Music and Hymnography*, p. 229 and 341, ascribes it to the IXth or the early Xth cent. I am rather inclined to put it at the end of the Xth cent. The text is in brown ink, the neumes and rubrics in red. Two folios were stolen by the notorious Bishop Uspenski and are now in the public library in Leningrad; Thibaut, *Monuments* p. 73 sqq., gives a full description and facsimiles. Moreover, the first quire of the volume is lost and by the binding the third quire was erroneously put before the second (the quires have their signatures inscribed on the first folio recto in the right top corner). The right order is consequently this:
- Lacuna comprising Canon A' and B', α'-ζ';
 L fol. 7-10;
 Lacuna comprising Canon Z', ζ-θ', H', Θ', α'-γ';
 Leningr. 361 fol. 1;
 L fol. 1-6;
 Leningr. 361 fol. 2;
 L fol. 11 sqq.
- La** The Great Laura of Mount Athos Γ 9; in Spyridon's and Eustratiades' Catalogue, p. 32, nr. 249. Parchment. ff. 5-89. 20×16.

(2) This is quite clear from the subscriptions which are copied in Benešević, *Opisanije grec. rukopisei Mon. Svjat. Jekater. na Sinaje*, 1, St. Petersburg 1911, p. 157. A facsimile of the page which Uspensky stole and brought to Leningrad (where it is nr. 371 in the Public Library) is given in Benešević, *Pamjatniki Sinaja*, fasc. 2, St. Petersburg 1912, t. 72 (by mistake marked (СТИХНРАРЬ)).

Early XIIth cent. or perhaps even late XIth cent. Text partly in brownish, partly in black ink, neumes and rubrics in red. At the end a small Appendix of β' -Hirmi (as in G).

O Paris, Bibliothèque Nationale, Fonds Coislin 220. Parchment. 267 ff. 25×19. Early XIIth cent. Full description in Gastoué's Catalogue, p. 89.

S Monastery of the Greek Patriarchate in Jerusalem, Collection S. Sabas, nr. 83; cp. Papadopoulos-Kerameus' Catalogue, 2, p. 157. Parchment. 223 ff. 21×17. Early XIth cent. Written, according to the subscription (fol. 222 r), διὰ χειρὸς Βασιλείου ἀναγνώστου τοῦ ἑπταίτου (3). Text and neumes in black ink, rubrics, initials, and quire-signatures in red ink. For the great majority of the Hirmi, a more recent hand—probably of the XIVth cent.—has added to the original neumes new ones in the classical style of the Round Notation (or transformed the old ones) in yellowish red. The Siglum S² is used to mark these additions and transformations, whereas S¹, when necessary, is used to indicate the original scribe and neumator. Some quires, comprising the first nine Canons and the beginning of Hirmus α' of the 10th Canon (= 1,14), have been lost, and the first of the preserved quires (actually fol. 9–16) has been misplaced after the quire which ought to be the second (actually fol. 1–8).

Sa Monastery of the Greek Patriarchate in Jerusalem, Collection S. Sabas, nr. 599; cp. Papadopoulos-Kerameus' Catalogue 2, p. 606. Bombasine. 225 ff. 18×13. XIVth cent. (or late XIIIth). The text and the neumes in black ink, initials, rubrics, and mode-signatures in red ink. In this MS the Hirmi are so arranged that all the α' -Hirmi of the First Mode form the first group, all β' -Hirmi of the same Mode the next group, and so on. (This arrangement occurs already in a Xth cent.-manuscript, *viz.* Paris. Suppl. Gr. 1284; cp. Gastoué, *l. l.*, p. 93 *sq.*).

Sb Monastery of the Greek Patriarchate in Jerusalem, Collection S. Sabas 617 (bound with fragments of other manuscripts and foliated 120–225). Bombasine. 19×14. XIVth cent. Text and neumes in black ink. The first part (comprising the α' , β' , γ' -Hirmi and part of the δ' -Hirmi of the First Mode) is lost, and so is the end of the MS (the lacuna beginning in the middle of the η' -Hirmi

(3) Vogel/Gardthausen, *Griech. Schreiber*, p. 54, do not know of any other work by this scribe.

of Mode III). The Hirmi are arranged in the same way as in Sa.

- Si** Monastery of St. Catherine, Mount Sinai, nr. 1257; cp. Benešević' Catalogue, III, 1, p. 10. Paper. Written in 1350 according to the subscription (fol. 104 v). Incomplete. Text and neumes in black ink, initials and rubrics in red. The writing is coarse and inelegant. One folio, stolen by Uspenski, is now in the public library in Leningrad, nr. 372; Thibaut, *Monuments*, p. 83, gives a description and a facsimile.
- Va** Monastery of Vatopedi of Mount Athos, nr. 1531; cp. Arkadios' and Eustratiades' Catalogue p. 239. Parchment. 132 ff. 16×12. XIVth cent. Text and neumes in black ink, initials, mode-signatures, and rubrics in red. The beginning (until Canon III, 7, ζ') is missing, and so is the end (from Canon II Pl., 15, δ' on).
- Vb** Monastery of Vatopedi of Mount Athos, nr. 1532; cp. Arkadios' and Eustratiades' Catalogue p. 239. Parchment. 62 ff. 11×8. XIVth cent. Text and neumes in black ink. Time has dealt hardly with this Codex; many pages are badly smudged and only a torso is preserved; between fol. 15 and 16 have disappeared the end of Mode I (which breaks off in the middle of I, 15, θ') and the beginning of Mode II (which begins in II, 10, 5'); there is a new break after fol. 55 which has swallowed up the last half of Mode IV and the beginning of I Pl.; the remnants of Pl. I (fol. 55 r and v) belong apparently to a Cento-Canon (comprising the η'-Hirmi of I Pl., 12, 15, 22, and 23, and the θ'-Hirmi of I Pl., 11, 13, and 21; I cannot make out the contents of fol. 55 r); the final break occurs after fol. 62 in the middle of II Pl., 11. (Unfortunately my photos, especially those of the verso-pages, are very poor, and it is probable that a good deal more can be read in the MS itself). Besides the main musical notation, there are faint traces of many other readings; I have not found it worth while to give an account of the few I have been able to read.
- Y** Trinity College, Cambridge, nr. 1165 (o, 2, 61). Paper. ff. 1-101. 21×13. Almost complete. XIVth cent. A full description and some specimen-facsimiles are given by Tillyard in his *Twenty Canons* and in *B. S. A.*, 23, 1918-19, p. 201 sqq.

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PROVENANCE.

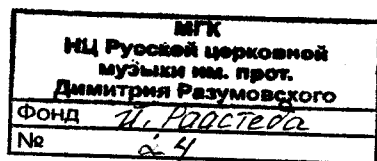
About the provenance very little can be said, because of our general ignorance about medieval Greek Scriptoria. The actual place of conservation gives us, however, some hints. It may confidently be said that the two Grottaferrata-manuscripts are of Italian origin, and it is probable—but by no means certain—that H was written on Mount Athos (see facsimile edition p. 14; cp. p. 18). As to the three MSS coming from S. Sabas, general probability speaks for Palestinian origin; it may be noted that there is a considerable number of Arabic marginalia.

ORDER OF THE CANONS.

It must always be kept in mind that a Hirmologium is only an auxiliary book: if you had not also a collection of Canon-texts, the Hirmologium would be of no value. It is a melody-book, and, moreover, a melody-book which was also used in the performance of Canons which did not even have the Hirmus-texts in common with the stock of model-Canons from which the Hirmologium-Hirmi are extracted. In this respect the Hirmologium may be compared with a melody-book of modern Protestant churches. This explains that a 'Canon'—which in reality is not a Canon—in our MSS may include more than one Hirmus for each ode, and that there is a considerable variety between the MSS as to the contents of each 'Canon' and the repartition of the Hirmi.

As to the number of Canons of each Mode and their order, there is much variation in our MSS. Only on one point is there absolute uniformity: it is always one and the same Canon, by John the Monk, which opens the series of each Mode. This is true for those MSS, too, which group the Hirmi not in 'Canons', but in ode-groups (*e. g.* Sa). In the *Conspectus Canonum*, at the end of this volume, I have given the evidence concerning the order of Canons in the MSS of normal type. The number of Canons—and, to a less extent, their order—form a criterium for a grouping. One group consists of L and S, which are by far the richest MSS we know and which, also in the ordering of the Canons, show a

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remarkable uniformity. A second group comprises G, H, O, Sb, and Vb; here the average number of Canons for each mode is approximately 20-25. A still smaller number of Canons is found in La, Sa, Va, and Y.

It is interesting to see that S, too, bears witness of the reduction found in G, H, O, Sb, and Vb, and makes it probable that this process has taken place all over the Byzantine empire at roughly the same time (before the beginning of the XIVth cent.): the man who added the more modern neumes (S²) has namely hardly ever taken any other Canons into account than those occurring in the said group. On the other hand, G testifies, in a curious way, that the rather large number of Canons in this MS-group was not due to mechanical copying, but met a real need of the time at which G was written. In this MS, namely, a certain number of Canons are given in an Appendix following after the subscription, but they are executed by the same copyist and neumator as the bulk of the volume; Dom Tardo thinks that the Amanuensis when he had accomplished the copying of his *Vorlage* "avrà avuto occasione di conoscere altro ms. irmologico riscontrandovi degl'irmi, che non risultavano nella sua precedente ultimata raccolta e, non ostante che avesse chiuso e, per così dire, suggellato il termine del suo lavoro con la caratteristica e usuale forma di congedo dai futuri cantori, tuttavia avrà stimato più utile trascrivere i nuovi irmi, in altri quaderni di eguale formato e arricchire, in questa guisa, la sua già copiosa raccolta di canti irmologici." (4). I think we must explain the fact somewhat differently. For Canons of the Appendix belong to the first three Modes and, together with the Canons in the main body of G, they make up the number of Canons given by the other members of the group, whereas G's Canons for the following 5 Modes, without any Appendix, correspond, in the main, to the stock of the other MSS. The simplest explanation, therefore, seems to be that the copyist of G had before him the whole time a Codex with the same contents as H, O, Sb, Vb but skipped a certain number of Canons which did not seem indispensable; later, when he had finished the third Mode, he was told to copy for the remaining Modes the whole lot of Canons and to add in an Appendix those he had omitted. The fact that he has made up a special Appendix of β'-Hirmi of

(4) See the companion volume to *Hirmol. Crypt.*, p. 20.

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the first three Modes, may be explained by the hypothesis that the copyist who omitted a certain number of whole Canons also omitted a certain number of β'-Hirmi which he thought dispensable.

In La we find in the margin a certain number of additions indicating that such a Hirmus should be used for such a special service (5); these notes are normally accompanied by this sign ∴ (6). In many other MSS, including G and H, we find partly the same sign placed in the margin in order to single out certain Hirmi (or perhaps sometimes whole Canons), partly other signs of similar character: ∴ or ∴ or ∴ (sometimes even ∴-) or only one extremely discreet little dot. I assume that through this system—which I have not yet examined thoroughly—the precentors got certain instructions as to which Hirmi to use on which occasions. Of the same kind is the less precise indication which singles out a certain number of hirmi in Va: ψαλλόμενον). (7) Finally, it should be remarked that in most MSS a certain number of Hirmi are left without neumes, certainly because the neumator assumed that they would never be used in practice.

Thus, in examining the medieval MSS, it is manifestly brought home to us how the number of the old Hirmi really used in the service was incessantly decreasing.

THE NOTATION

THE NEUMES

NEUMES IN H

The notation of H represents a somewhat archaic stage of the so-called Round Notation. The forms of the single neumes are more rectilinear and sharp-angled than in the MSS of the classical Round Notation; and in the employment of certain signs H

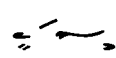
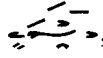
(5) Most of these references point to certain days of Lent; the constant form is of this type: τ(ῆ) ε' τ(ῆς) α' ἐβδο(μάδος) (fol. 60 v, concerning I Pl. 7, ζ').

(6) The four-dotted sign is also used to frame the concluding words of a Hirmus where these, for economy of space, form the extreme right part of a manuscript-line of which the left part is taken up by the beginning of the following Hirmus, thus *e. g.* fol. 17 r l. 10: ∴ ∴ δεσποτα ∴ ∴ (the concluding word of I, 20, θ').

(7) In the part for the First Plagal Mode the indications never go beyond this. In other parts they are more full and often identical with those in La.

takes its own old-fashioned ways. Let us begin with some of the group-signs, or Hypostases.

KYLISMA. H uses always the short form—usually not longer than an ordinary Petaste—never the long snakelike form of the classical period when a Kylisma is about twice the length of a Petaste. In H the Kylisma is obviously part of the original notation (and not a later addition as in so many more recent MSS), and it is always used without the diastematic neumes which in the classical period, so to speak, give the solution of the Compendium. It is always preceded by a group consisting of a Soma (or an Ison), riding on a Diple, and an Oxeia, and followed by an Apostrophus. A detailed comparison with later MSS—already carried out by Tillyard and Wellesz—allows us to establish, as the norm, the correspondance of which the following example can be taken as a

model: in I, 19, θ'^1 and θ'^2 , H has twice , G , *f- g̃ ã g e f e*. In the transcription I have throughout adopted this equation (perhaps too uniformly). In the rendering of the notes which are not indicated diastematically, I make use of small characters ('grace notes') in order to single out this figure and to emphasize its character of a flourish for which probably a certain liberty of execution was left to the single Precentors; I must, however, warn the readers that the small characters should not be executed as semi-quavers; but it is, of course, possible, or even probable, that one means of stressing its character as a close group was a certain quickening of the movement.

THETA. The θ is mostly used to point out the peculiar group-character of certain notes which are indicated diastematically. It is probable that it did not only warn the singers of the occurrence of that particular group (which in each Mode is bound, more or less rigidly, to certain places in the scale), but also pointed out some special nuance in the execution; as we have no evidence as to the value of θ as expression-mark ('Vortragszeichen'), I have chosen simply to place a θ above the staff each time it occurs in H (8); thus the reader of the transcriptions gets the same warning as the reader of the original, and he can easily muster all the instances occurring in H. In a few cases (*e. g.* in Canon I,

(8) In groups marked by a Theta, I have not used binds (which I now regret).

8, 5', 5 and I Pl., 13, 5', 4) θ is apparently used in the same way as the Kylisma, *viz.* fulfilling the function of diastematic neumes as well as that of a group-sign.

THEMA HAPLOUN. The combination of a Theta and a Petaste, $\theta\smile$, is, of course, to be interpreted on the same principles as the simple θ . The rules for $\theta\smile$'s employment are particularly narrow for the First Mode where, almost everywhere, it stands for the group $c' b a$ where this repeats—more or less exactly—a preceding group topping on c' . The value of the Petaste may vary: mostly it keeps its own normal diastematic value (9), sometimes, however, it seems to be nothing but a part of the Compendium (Hypostasis). There are—in all probability—also some cases where $\theta\smile$ stands alone, without any diastematic neumes, for a complete group. In the transcription this sign, too, is indicated above the staff, and in the Index are given references to the passages where its value is discussed.

SYNAGMA and THEMA HAPLOUN. This group, $\smile\ldots\theta\smile$ (in the transcription the Synagma is not indicated, but all the instances are registered in the Index) presents particular difficulties. A comparison with the corresponding passages in other MSS leads us to the assumption that it could stand for diastematically rather different formulas. Our embarrassment is aggravated by the fact that the diastematic neumes with which it is combined in H cannot be regarded as giving an exhaustive account of the melodic movement. We may believe that the medieval singers, when they saw a Synagma-Thema-Haploun, felt free to improvise, if only they preserved the general character of the formula and ended on the right tone.

KRATEMA. Sometimes the Kratema seems to be used in a similar way as the $\theta\smile$, *viz.* with the diastematic value of the Petaste which is part of it. In H in Canon I, 1, γ' , p. 8, for instance, we must add the value of the Petaste to that of the superposed Ken-tema in order to get the required a (10).

(9) The normal rule is that the single Apostrophus stands above the Petaste, the Duo Apostrophoi below. Sometimes the Petaste may even be added to the values of other neumes; *e. g.* in Canon I, 25, η' (f. 21 r l. 6) where the values of the Petaste and the Oligon should be added.

(10) Cp. in Sb \smile for \smile in Canon I, 1, ϵ' (p. 18), and in Vb \smile for \smile in I, 1, 3' (p. 29).

SEISMA. We find in H more frequently than in any other old MS I know of the sign \nearrow (often an almost vertical straight stroke), regularly combined with a group of descending signs marked by a Xeron Klasma, $\frac{\sim}{\sim}$ or $\frac{\sim}{\sim}\nearrow$. This sign has obviously no diastematic value and there can hardly be any doubt that it is identical with the so-called Hyporrhoe (which does not occur in H with diastematic value). The effect must be what later theoreticians called Seisma. The papadical Seisma was usually combined with the Piasma (= two Bareiai), but even in the late theory books one can feel that the essential thing is that the Hyporrhoe, combined with diastematic neumes indicating descending seconds, suggests a special effect which has some likeness with a σεισμός or 'shaking'. The definitions we find (11) are confused and padded with all sorts of etymological and cheironomical fancies, but seem to suggest a kind of quivering movement. How these can be combined with the staccato effect indicated by the Xeron Klasma I do not know. Could it be a kind of glissando staccato? (I remember having heard such effects in modern Greek folk music). As, however, the matter is obscure, I have preferred to eschew a real transcription and simply put an 's' each time a \nearrow occurs in our MS (the evidence is definitely too meagre to authorize such an irregular combination as that of a glissando-line with staccato dots!).

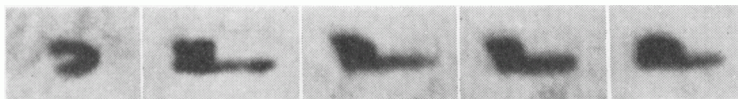
It will be seen that I have carried one step further the principles on which the transcription-system of *M. M. B.* is based, *i. e.* to fix a convertible system of correspondances between the Byzantine neumes and, on the other hand, signs employed—or employable—in occidental staff-notation. (It should not be forgotten that our rendering is more or less arbitrary in the cases where the Byzan-

(11) See *e. g.* the definition given in the papadical treatise which Dom Tardo has published in his *L'Antica Melurgia*, p. 207, from Laura 1656. A very long and confused chapter is found in the invaluable MS 890 of the Constantinopolitan Μετόχιον τοῦ Ἀγίου Τάφου ff. 73 v *sqq.* I quote only one phrase: οὕτως οὖν καὶ τὸ σεισμός, ἔχει δύο βαρείας, ἡγουν τὸ πιάσμα, καὶ ἐπάνω μίαν φωνὴν ἀνιοῦσαν, ἢ δύο· ἔχει καὶ τὸ τζάκισμα, ἡμίφωνον καὶ κροῦσμα· ἔχει καὶ ὑποκάτω τοὺς δύο ἀποστροφούς, φωνὴν καὶ ἀργεῖαν. Finally, I must point to one most astonishing fact: in one Canon (I, 16) $\frac{\sim}{\sim}$ is used four times in combination with \nearrow (in β', δ'¹, ζ'). I do not remember any other clear instance of a peculiarity found only in the notation of one Canon. The use of the Hyporrhoe in Y in I, 1, ζ', p. 22, is also strange.

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tine text-books do not give sufficient evidence to identify the value of a given Byzantine sign with that of an expression-mark of the modern system; to quote only one example: the definitions which the theorists give of the value of the Pelaston are not sufficiently clear to determine whether the rendering by \vee is fully adequate). I have been specially cautious on this point and have preferred—with the consent of my co-editors—to make use of signs with purely conventional meanings. (12)


In the use of the diastematic neumes H offers few noteworthy peculiarities. As archaic features can be mentioned the frequent use of \times for $\triangleright \times$ and the autarchy, if I may say so, of the medial signatures which in themselves can indicate the starting note of a formula (most frequently zz for c') where other MSS use diastematic neumes. The most interesting point is the form of the Ison. By close scrutiny one discovers that it sometimes has a quite normal form, sometimes a more unusual, with a curiously thick, square head. When regarding it through a reading glass, one realizes that this squareheaded Ison is simply a transformation of a quondam Apostrophus. The figures below which are mechanical enlargements of some Isons and Apostrophi taken from fol. 15 v, prove this conclusively:



But the work has been done very skilfully, in contradistinction to the corresponding transformation executed in the MS S. The concave opening of the Apostrophus has been filled out with the greatest care and the corrector has attached the horizontal stroke to the square dot in such a way that the inferior convex curve

(12) On another point, too, I part, with the consent of my co-editors, from our former practice: at the end of a Hirmus a crotchet is used only where there is a lengthening-sign (no cases of that kind are found in H). The reasons for this is (a) that some MSS really sometimes provide final neumes with lengthening-marks, sometimes not (which points to the assumption that even in final cadences the forms ff and ff could be used besides ff and ff), and (b) the rhythmical similarity between some final and some medial cadences (which would be concealed if a special technique were used for the transcription of final cadences).

has disappeared; it is possible, too, that he, if necessary, erased the exterior snips of the Apostrophus. But sometimes there remains a concave curve at the left end of the sign, and sometimes—which is a still more decisive criterion—we see at the topmost line of the square a small incision in the middle which simply could not have occurred if the square had been made by one movement of the reed. Without using extraordinary means, however, it is in innumerable cases impossible to ascertain whether an Ison has once been an Apostrophus or not. We can by close inspection of the photos definitely identify a certain number of Isons derived from Apostrophus, but a delimitation of these cases against mere probabilities or possibilities cannot even be attempted. H's use of the Apostrophus is similar to that in L and S; on the other hand, all three MSS show notable differences also. So much may be noted for H: the meaning of an Apostrophus was apparently never such that it ought to be transformed into any other sign than an Ison; the Apostrophus could, in the original script, also be used when the last note of a cadence repeated the preceding one (otherwise in L and S); the Apostrophus could be used in combination with an Oxeia (13).

Finally, I want to state that there are some cases not peculiar to H where the rendering of neume-groups leaves room for doubt; for instance, how should we interpret the not uncommon group , covering one syllable: as three quite similar staccato quavers on one bask—or, as a closely connected group where only the last note has no staccato character—or, as a group where the last note is, to some extent, detached from the preceding ones? We cannot—as far as I can see—give a valid answer to this question, and I am afraid that my embarrassment is expressed in the transcriptions by a certain lack of consistency (14).

(13) The Ison above $\pi\rho\omicron\varsigma$ in I Pl., 13, ζ', 2 (f. 91 v, l. 6), for instance, has no doubt been an Apostrophus.—This means that an Apostrophus could be added to an Oxeia with annulling force.

(14) Another doubtful, but quite unimportant case is the proper transcription of the very few passages where a Piasma covers two syllables. See I, 23, β'.

NEUMES IN OTHER MSS

In the running commentary I have normally taken into account only MSS in the Round Notation and, sometimes, Codex O, which is in the so-called Coislin-Notation. For two Canons, however, I, 1 and I Pl. 1, a certain number of MSS in older notation come into the field of observation. A good deal of information can be gathered simply by looking at these pages (pp. 3-39, and pp. 131-151), but it is perhaps useful to premise a few remarks. (15)

As soon as we go back beyond, say the middle of the XIIth century, almost every MS has a notation of its own. The general principles are obviously the same in all the MSS with which we are concerned here, and the differences can, roughly speaking, be characterised as depending on a different need for explicitness felt in the various Scriptoria (or rather imposed on the scribes by the leading authorities). If we compare *e. g.* L and O, a chronological point of view seems to impose itself and, no doubt, the general tendency during the centuries we are concerned with, is towards more and more explicitness. On the other hand, I feel convinced that the scarcity of material does not sufficiently explain the impression we get that many different ways of notation lived side by side. Thibaut, whose pioneer work commands admiration, was undoubtedly on the right track when, following his intuition, he distributed the various styles of our MSS between some central Scriptoria. The time has not yet come to follow up this suggestion, and we must indeed be very cautious, the more so because the

(15) It is of course not my intention, in this place, to go beyond the special problems facing the reader of our two Canons. For a general discussion and a survey of the material I refer to Wellesz, *Byzantine Music and Hymnography*, pp. 226 *sqq.*, Dom Tardo, *L'Antica Melurgia Bizantina*, Grottaferrata, pp. 53 *sqq.*, and to the important papers of Tillyard in which he opened the way to the deciphering of the Coislin-notation, particularly his papers in *Laudate*, 14, 1936, pp. 183 *sqq.*, and in *Byz. Zeitschr.*, 37, 1937, pp. 345 *sqq.* Some special problems of the archaic notation are treated in two papers by Bartolomeo di Salvo (Grottaferrata), published in *Bollettino della Badia Greca di Grottaferrata*, N. S., 4, 1950, pp. 114 *sqq.*, and 5, 1951, pp. 92 *sqq.* A full up-to-date bibliography is found in Wellesz, *l. l.* pp. 334 *sqq.* I refer also to the brief but excellent survey of the whole field in Gustave Reese, *Music in the Middle Ages*, New York 1940, pp. 75 *sqq.* with bibliography pp. 432 *sqq.*

whole character of the notation makes it probable that strong individual differences may have complicated the pattern.

In our oldest MS, L, we clearly see that diastematic values play only a very secondary role; only the group > can be said, to a certain degree, to have diastematic value in so far as it is sometimes used to indicate a tone reached by a fourth-leap; but it is quite clear that in other cases the same group could be used to indicate a position—namely the fourth-position—in a certain Mode, for instance (*d e f*) *g* in the First Mode, naturally because, in theory as well as in the Enechemata, this position was reached by a fourth-movement from the Tonic. Pneumata, in the classical meaning of this term, do not exist. (16) The Oxeia and the Petaste obviously indicate an ascending movement (which may be a second or a leap), but it would not be wrong to say that their real value is a dynamic one: the character of the Hirmologium melodies, which is intimately bound to the music of the language, involves, in most cases, coincidence of dynamic value and ascending movement. The opposite number, if I may say so, of the Oxeia and Petaste is either a blank or an Apostrophus. It seems clear that an Apostrophus can be put not only above a syllable sung on a weak descending note, but also above a syllable sung on a weak note of the same pitch as the preceding one. A modest forerunner of the future Ison may be seen in the little dot which is placed on the last syllable of a formula in case of repetition of tone. Besides the neumes mentioned here, L makes use of a certain number of the signs which in later terminology were called Hypostases; many of L's 'Great Signs', especially those with complicated forms, do not occur in later Hirmologia.

In another very old Hirmologium-MS (which, being a fragment of 16 folia, does not contain any of the Canons transcribed in the present volume), the Leningrad-Codex nr. 557 (17), we find a notation closely akin to that of L but with one very notable difference, *viz.* that it makes a frequent use of the Chamele, as leap- or

(16) The Hypsele and the Chamele (whose form is still quite close to that of an ordinary χ) are very rare, and they are used as 'Hypostases'. The Elaphron apparently does not exist; the sign which closely resembles a modern *Fermata* has obviously nothing to do with the sign we call Elaphron.

(17) A complete facsimile of the MS is given in Thibaut, *Monuments*, pl. VI-XXI.

position-sign, which it has probably borrowed from the Kontakion-notation. (18).

We then come to the extremely interesting MS S. The original neumatation, in all probability contemporary with the text, is very simple: the only signs which occur with some frequency are: Oxeia, Bareia, Petaste, Apostrophus, Oxeia plus Kentema (➤), Petaste plus Kentema (➤), Oxeia plus Duo Kentemata (➤ or ➤), Petaste plus Duo Kentemata (➤), Duo Apostrophoi, Diple, Elaphron (19), Klasma, Xeron Klasma, Piasma, Apoderma, Kratema, Thema Haploun, Synagma, Seisma or Hyporrhoe, Enarxis, Phthora, and Ison. The Ison is used in a way which recalls the use of the simple dot in L, namely at the end of cadences, mostly final cadences, and mostly after a sign indicating a crotchet (Diple or Duo Apostrophoi). Some syllables—but notably fewer than in L—bear no neumes at all. The Apostrophus has approximately the same value as in L. And here the fact is, if I may say so, palpable; for the man who in the XIVth cent. transformed the MS to be useful for singers accustomed to the then modern notation, has in innumerable cases transformed (20) the Apostrophus into an Ison, in other cases into an Oxeia or a Petaste, which may be taken as an indication that the old S-neumator, S¹, used the Apostro-

(18) The Kontakion-notation was intended for a quite different sort of music, which was much more florid than the Canon music. It is probable that the main elements of the Kontakion-notation from the very beginning were 'Great Signs', a sort of Compendia indicating typical musical figures, whereas the characteristic elements of the Hirmus-notation were the signs which indicated the simple movements up and down and the dynamic values which are so important in a style of music where all the stress is laid on the adequate and eloquent musical expression of the rhetorical movements of the texts (especially in the antitheses). Our best evidence for the Kontakion-notation is the Paleo-Slavonic Kontakaria; the old Slavonic Kontakia follow the Greek originals word by word, almost syllable by syllable, and there can be no doubt that the notation follows exactly the notation of the Greek models.

(19) S¹ makes use of a sign which may be an Elaphron, but it seems more probable that its sense is close to that of the Elaphron-like sign in L (see note 16). The Chamele is very rare; I have not found it except in the combination ➤. I have not come across any Hypsele in S, but I dare not assert that it does not exist.

(20) Whereas the corrector in H has been careful to remove the vestiges of his transformation of Apostrophoi into Isons, S² has not had the slightest ambition of that kind. He was content to add a horizontal or oblique stroke to the Apostrophus; his forms are often such that they can be rendered fairly well by moving the printed types close together: ➤— and ➤↘.

phus in a more general way than L, namely, if I may say so, as a minus-sign, indicating the absence of dynamic stress (20a); we may perhaps assume that this change in the value of the Apostrophus has something to do with S²'s aversion against blanks. As there can be no doubt that S² quite correctly took it for granted that the difference between the neumes he found in the MS and the new ones he introduced was a technical one and, in the main, was not conditioned by a difference of melody, S offers us first-rate evidence as to the older value of the Apostrophus.

With the MSS O, Ga, and La we come to a new phase of the Byzantine notation. These three MSS, which probably are not very far from being contemporary, present a considerable uniformity; they belong to the notation which Tillyard—on the basis of O—has christened Coislin-Notation. It should not be overlooked, however, that each of them has its own particularities, not only in the forms of the single neumes. But the important thing is that they all agree in a considerable number of innovations (21): every syllable bears a neume; tone-repetition is always rendered by the Ison-sign; the Apostrophus indicates always a descending movement, the Duo Kentemata are frequent and can be combined with Isons and practically all Somata and Pneumata; the four Pneumata of the classical notation are all in use; the classical rule of 'addition' in case of superposition of neumes is observed; the Pneumata and the 'cumulative groups' (➤ and the like) have fixed values, and indicate either:

(a) a certain position (especially the ground-position (or Tonic) and the fourth-position of the Mode, or rather of the Tetrachords which compose the Mode, *e. g.* for the First Mode and the First Plagal ➤x or x for *d* or (rarely) *A*; ↙ or ↘ for *a* or *d'*; ➤ for the fourth from the Tonic (22).

(20a). For graphical reasons an Apostrophus could not be changed into an Oligon.

(21) The starting-point for the reckoning of the interval-series of each versicle is defined—as in the older notation—either by a Martyria, or by the final tone of the preceding versicle, or simply understood by the context as being the Tonic (or its fifth). It seems natural to assume that the after-note in such groups as ➤➤↙, *d-e*, was, normally or frequently, not taken into account.

(22) Further it seems clear that the neumes which indicate the tetrachordal extremes could be used not only as designing the extremes of the modal tetrachords, but also others, defined by the context. Consequently ➤ may stand for *c'* or *d'*, or for *g* or *a*, ➤x for *d*, or (rarely) *c* (as the bottom-note of a group),

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or (b) tones reached by certain leaps, for instance \succ for a fourth-leap, $\succ x$ and \swarrow for a fifth-leap; it follows that some leaps may be indicated either by the 'imprecise' movement-signs (the Petaste, or the Oxeia, or the Apostrophus) or by signs indicating exact values;


besides (c), there are perhaps, in certain of the MSS, signs which—in the manner of the signatures—indicate one definite note (of course not in the sense of absolute pitch); I think especially of the group \succ in Ga and La which I assume indicates *g*.

The number of Hypostases in the pre-classical Hirmologia varies from MS to MS. (23) It is rather large in L, extremely restricted in S. Some of these signs have disappeared in later notation, and if they are not found in the Laura-list discovered by Tillyard (24), or in Slavonic sources, we do not even know what to call them. As the forms themselves, too, are rather fluid, the identification from MS to MS can also be doubtful. It is *e. g.* not quite certain what name we shall give the sign of approximately this form \swarrow , which occurs in all the MSS mentioned here. I have chosen to call it Enarxis—though, in L for instance, its form is quite different from the classical form—because it seems to be placed at the beginning of formulas, and because the Lenin-grad-Codex offers a form which is intermediate between that used in L, La, and Ga, and the classical form. But it is possible that it would be more correct to call it Parakletike, because of





according to the musical context; and it seems probable that $\succ x$ can stand for *ef*. Already in his epoch-making paper in *Byz. Zeitschr.*, 37, 1937, p. 351 *sqq.* Tillyard stated that "(the Elaphron, Chamele, and Hypsele) may merely register a note near the bottom (or top) of the scale in whatever Mode it may be, without any regard to the step or leap by which it was reached." It may be added that the Chamele and the Hypsele can be used even in case of tone-repetition (the Chamele mostly at the end of a cadence, the Hypsele mostly at the beginning of a colon). Dom Bart. Salvo has followed up this idea and tried to define the values of what he calls '*le neumi fissi*' in his papers in the *Boll. della Badia Greca di Grottaferrata*, 4, 1950, pp. 114 *sqq.*, and 5, 1951, pp. 92 *sqq.*

(23) A sign of a quite special value is \nwarrow ; it is often wrongly interpreted as a 'Hypostasis' of the ordinary kind. There can, however, be no doubt that it is nothing but an abbreviation for ὁμοιον and is used where a formula is repeated, sometimes even when a formula in a certain Hirmus repeats a formula from the preceding one (*e. g.* in La in I, 14, η' and θ').

(24) Published in *Annual of the Brit. School at Athens*, 19, 1912-3, pp. 95 *sqq.*

the likeness with the Parakletike of the Laura-list and the Parakletike of the ecphonetic and the Slavonic notations; this identification seems, however, on the whole less likely, because the form of the sign called Parakletike in the classical notation is utterly different,  (25).

One little particularity should be added. L is the only MS which—together with the neumes—uses reading-marks. In the other MSS these are lacking, not only in the Hirmi which have received neumatation, but also in those which, as already pointed out, have never been provided with notation because they had fallen into disuse; but there are other cases where the normal grammatical marks, so to speak, take the place of neumes. This fact is particularly striking in S where the grammatical marks in such cases, obviously, are added after the writing of the text, just as are the neumes, and are given in hard, big strokes; the accent-signs for the Oxeia and the Bareia are really identical with the forms of the neumes Oxeia and Bareia, and if the circumflex has not the exact shape of the Elaphron, it is just as big and conspicuous. The general impression can be reproduced tolerably well in print, thus: Ἀνεσπερον φῶς χριστεόθεος· βιονκαθαρον· γαληνησπεπλη ρω μενον· δωρησαι μοι τον εσκο τις μενον· εκνυκ-
τοσμε λυτρωσα μενοσ· ζοφοδουσ αμαρ τιασ υμνουντασεκυριε: (fol. 25 v) (26).


(25) The interpretation of the Hypostases offers great difficulties. It is not the place here to go into details; a few hints may suffice. The Bareia is often used alone, often combined with an Apostrophus; as the Bareia in the later stages of the notation is commonly, but not always, used to mark a group of two notes, it is probable that the Bareia in our MSS—in accordance with the whole character of the archaic notation—always indicates a group of two notes; and it is possible that the precise interpretation depended on its position in the scale; I assume *e.g.* that  in O and La in I, 1, ξ', p. 28 stands for *ge*. The rules for the use of the Kratema (with Duo Kentemata) may have had a similar character and, in some contexts, have had what we call an absolute value, *e.g.* in Canon I, 1, ζ', p. 20 and θ', p. 35, *h-c'*.—It is also very difficult to decide whether the greater or lesser completeness of a neume-group is an expression of real differences or has only an orthographical value; for instance: does — — — in La stand for the same values as   ?

(26) The importance of this striking resemblance should not be overestimated; the fact that the accents and breathings in the small verses which introduce a new Mode offer the same aspect is an eloquent warning.

THE SIGNATURES

THE SIGNATURES IN H

In H each Canon is marked—*salvo errore*—in the superscription with the simple Echos-number: for the First Mode: $\overset{\chi}{\eta\alpha}$, for the First Plagal: $\overset{\lambda}{\pi\alpha}$. And each Hirmus is marked—*salvo errore*— by a real signature. These signatures have been added after the text-scribe had accomplished his work but before the rubricator started his. (27) This can be seen in many places where the signature is almost drowned in the rubricator's marginal indications; a particularly clear example can be seen on f. 95 r where the man who added the melode-name has written the letters themselves below the signature but the circumflex above it, thus


αϵψιου .

The original system of signatures comprises for the First Mode these:

➤: this indicates that the starting-point is *d*. There can be no doubt—*pace Julii Tillyard dixerim*—that this signature really is Duo Apostrophoi, used to indicate, if I may say so, the Tonic of the lowest tetrachord (just like the neume in the Coislin-system);

➤➤: this indicates that the starting-note is *g*; (28)

➤➤/ or ➤➤x/ : this indicates *a* as the starting-note;

➤➤~ (or ➤➤\): this should indicate *e* as the starting-note, but experience shows that this signature is often used in cases where the melody—opening with an Ison—in reality starts on *a*.

This system has been transformed afterwards (the ductus of the signs makes it likely that it was very shortly afterwards), and everywhere (29) the old ➤➤ was replaced by ➤➤/, placed above or

(27) The signatures referring to a Hirmus which begins on the top of a page are often added at the bottom of the preceding page even if the two pages belong to different quires (see fol. 47 v). It seems probable, therefore, that the mode-signatures have been entered after the binding of the Codex.

(28) Unusual *g*-signatures are found at Canon I, 9, α' and I, 22, β'.

(29) There are of course a few instances where the change of the obsolete signatures has not been carried through, either by mistake or because the corrector disregarded some Hirmi as having fallen into disuse. See *e. g.* I, 23, ε' and ζ'.—I regret that I had not discovered the true nature of the apparently compound signatures when I gave a list of H's signatures in the Introduction to the facsimile-volume, p. 17.

beside the original signature; at the same time the neumes above the first syllable of the text were changed in such a way that the real starting-note remained the same; z for instance was replaced by >>x .

For the First Plagal the original system was this:

- >> indicating *d* as the starting-note; (30)
- $\text{>>}\text{>}$ (or $\text{>}\text{>}$) indicating *g* as the starting-note;
- $\text{>}\text{>}\text{~}$ (or $\text{>>}\text{~}$ or $\text{>>}\text{>}\text{~}$) indicating *e* as the starting-note.

Here, too, a change has been made in some cases, but not nearly as regularly as for the First Mode.

SIGNATURES IN OTHER MSS

In the older MSS no signatures indicating the starting-note are given. This does not cause as much trouble as might be thought, for in most cases the beginning of the melody shows the experienced singer at first sight where to start; if he sees, for instance, that a hymn of the First Plagal starts with these neumes $\text{z}>>>>$, he knows instantly that this means *gfedd* (and cannot possibly be *agfec*, or *dc HAA*).

In the younger MSS signatures are regularly given, but the system has been simplified in comparison with H's original one. For the First Mode only $\text{>>}\text{>}\text{~}$ is in use, indicating *a*, and for the First Plagal only >> and $\text{>>}\text{>}$ indicating respectively *d* and *g*. In most cases we can observe that this simplification has not affected the melodies themselves since the neumator has taken care to replace the initial neume with another reckoned from the step indicated by the modern signature. He replaced for instance in the First Mode's hymns starting on *d* z with >>x , just as we have seen in H; and for the hymns of the First Plagal which in older times, according to the signature of H, reckon the starting-neume from *e*, he used > instead of $\text{>}\text{~}$ in order to indicate *c* as a starting-note. In some cases, however, the melody itself has been slightly modified, and it is likely that a good many errors have slipped into our MSS by this modernisation. For the details I refer to the notes. (31)

(30) In I Pl., 3, 5' and 15, 0^{2} is used $\text{>>}\text{~}\text{~}\text{>}$, indicating *d*.

(31) Especially for the First Plagal there are some interesting examples of this kind. See the commentary to I Pl., 5, ϵ' ; 7, α' ; 10, ϵ' ; 21, ζ' .

THE PUNCTUATION

A thorough study of the punctuation cannot be undertaken before we have at hand suitable editions of the texts including the Troparia. Even in MSS with no musical notation, the punctuation gives, so to speak, the gist of the rhythmical and musical form intended by the Melode. This value is particularly conspicuous in the cases where one short word alone bears the whole music of a formula; a good example can be seen *e. g.* in Canon I, 12, ζ', 3 (φθοράν), and θ', 4 (διό, a word which often constitutes a separate unit).

In H and all our other MSS the punctuation-dots were obviously put in during the writing of the text itself, and sufficient space was allotted to them; only in a few places do we find punctuation-dots squeezed in where there is no blank (*e. g.* I Pl., 19, ζ', 2 (f. 95 v), 21, γ', 4 (fol. 97 r)).

Roughly speaking, all our MSS may be said to reproduce the same system of punctuation. The reasons for their divergencies are threefold. Some MSS show a tendency to indicate even the smallest rhythmical units (Sa is particularly keen on this point), others do not go beyond what we may call cola or versicles. Secondly: some MSS are very careless in this respect (Va may be quoted as particularly bad, and I am afraid that even H cannot be given very high marks) (32), others are not. Thirdly: some MSS, among which H, usually omit dots where the musical notation clearly indicates a pause, especially by an Apoderma; from this we may infer, incidentally, that H made his copy from a MS which, in the main, offered just the Apodermas which we find in H.

It may be taken as a matter of course that the rhythmical values indicated by the dots were quite indeterminate. Here I merely want to point out one rather surprising fact. In H the Kylisma occurs only in this combination (ζ') / — — —; we may infer that the note indicated by the Apostrophus, so to speak belonged rhyth-

(32) Sometimes we feel that the lack of punctuation is due to drowsiness. In I Pl., 2, for instance, there are very few dots; this could perhaps be explained by the fact that the style of this Canon is peculiar (and dull), but the absence of dots continues in the first part of I Pl., 3. After that H apparently had had a rest.

mically to the group; but very often a punctuation-dot separates the Apostrophus from the Kylisma-group. Of course we can only guess at the rhythmical meaning of this apparent contradiction; one possibility is that the last note of the Kylisma-group was sung on a semi-quaver, and that a semi-quaver pause preceded the intoning of the Apostrophus.

Of special interest from this point of view is the Canon I Pl., 18. This text is composed in a very peculiar way: in the Hirmi α' , δ' , ζ' , η' , the initials of the versicles form the series α , β , γ , δ , those of the remaining Hirmi the series ω , ψ , χ , ϕ . Thus we have first-hand evidence of the text-division intended by the author. It is astonishing to see to what extent the punctuation in our MSS—which, however, were aware of the peculiar nature of the text, as can be seen from the superscriptions and the great initials which bring into relief the alphabetical series—is at variance with the author's division. Thus this Canon affords a valuable confirmation of our suspicion that the punctuation of our MSS reflect a purely musical division co-existing with another division of more outspoken textual character. We may suppose, I think, that the author in the original conception of the text followed the rules of prose rhythm, and that, when forming the music of his text, he went beyond that, *e. g.* when he desired to make a rhythmical unit of one single word (a good example is $\chi\rho\iota\sigma\tau\acute{\epsilon}$ in Hirmus γ' of the Canon we are discussing here). In this way we understand why some MSS are fond of small divisions, whereas others stick to the greater units inherent in the textual rhythm, and we see the reason for the great disagreement of our MSS in this respect.

THE MELODY-TRADITION

The evidence quoted in the notes, and especially the facsimiles given for the two Canons will, I hope, afford the reader ample material for pondering on the mechanism of the melodic alterations, and on the historical development of the Hirmus-melodies. Here I only want to draw attention to some basic facts.

When comparing Hirmologium-MSS, the first impression one gets is of far greater diversity in the tradition than for the Stichera. To some extent this may be accounted for by the fact that we have a better knowledge of old Hirmologia than of old Sticheraria,

but when we remember that the history of the Canon poetry, from a liturgical and literary point of view too, does not present at all the singularly constant tradition known for the Stichera, we cannot but assume that the general impression of the difference in the tradition of these two big groups of Byzantine melurgy would not be materially changed even if we knew the older stages of the Sticherarium better.

By closer scrutiny we discover two main groups of tradition: one group—which we will call the H-group—is represented by a considerable number of MSS which, on the whole, offers a picture of an amazing uniformity pervading the Byzantine world, whereas the other group—of which Sa is the most characteristic member—is poorly represented in the MSS preserved. If we limit the comparison to only two MSS, each representing a family, our first impression will be, in most cases at least, that the melodies are fundamentally different; if we include more MSS, however, we find transitional types and become aware of a common backbone. The melodies of the Sa-group are extremely simple, nay, sometimes irritatingly dull with their infinitely recurring cadences on *c' b a* in the First Mode and their obsessive sticking to the Tonic. The melodic texture in the other branch of tradition is much more rich and elaborate. We must ask if this main difference of the two groups testifies to a simplification in the Sa-group or to an expansion and refinement in the H-group. It would be premature to try to give a final answer to this fundamental question, but reflexions on the character of the similarity of the melodies in the two families decisively turn the balance in favour of the assumption that Sa represents a simplified tradition.

The main points of contact can be sketched in this way:

- (a) Identity of melodic formulas occurs mostly at the beginning and end of a Hirmus, but are on the whole rare;
- (b) In quite a few cases one and the same formula occurs at a fifth's distance in the two groups;
- (c) Sometimes we find an amazing agreement on tiny points of expression, or even notation, in passages which melodically are rather different; the facsimiles of Canon I, 1 and I Pl., 1 offer several striking examples of this kind.

Accordingly, it seems to me difficult to assume that the H-family's firm tradition is a result of a redactor's artistic remodelling of old

simpler tunes in the course of which he should have striven, even in the case where he deviated from the old versions, to retain some of the old formulas in transposed form (a fifth higher or lower), and to safeguard some tiny details which sometimes may be said to testify to notation-tradition rather than to melody-tradition. The opposite assumption, on the other hand, does not seem unnatural when we regard the character of the group of which we have taken Sa as representative.

SA AND KINDRED MSS

The facsimiles of Canon I, 1 show a rather clearcut division in two groups; Sa's relatives are O², Sb, Vb, and Y. The unity of this group is, however, much looser than that of the H-group. For Canon I Pl., 1 we lack the evidence of Vb, and there Y takes its own ways. In Tillyard's *Twenty Canons* we gain a fuller knowledge of Y's peculiarities, and we realize that the editor who bears the responsibility for Y's versions—whether he was the man who actually wrote Y, or a predecessor—had a pronounced personal style and quite certainly set out deliberately to give a new form to the Canons which were in practical use in his time. O²'s activity did not exceed one page and a half, covering the first Hirmi of Canon I, 1, and he made use of the same imprecise notation as O¹, and this prevents us from being too affirmative; there can be no doubt, however, that O²'s versions not only share with Sa (and its relatives) a predilection for simple forms, but, to a certain degree at least, are identical with those of Sa. This gives us a most valuable hint as to the age of the two main branches of tradition. We may say that not later than in the beginning of the XIth cent. there existed two redactions, one with a very pronounced unity maintained and renewed from generation to generation, the other less uniform and characterised, at the beginning at least, by a strong tendency towards plainness. It is perhaps not unlikely that the centre for this plain tendency was the St. Sabas-Monastery.

As Sa and its relatives are not normally taken into consideration in this publication, except for Canon I, 1 and I Pl., 1, it is enough here to mention that the diversities of the MSS in question partly, and mainly, can be characterized as non-uniformity in the use

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of the same melodic material, partly as individual peculiarities and predilections. As examples of the latter kind we can quote Y's queer and, as far as we know, unique use of cadences on *g* in the First Mode and the First Plagal (cp. Tillyard, *Twenty Canons*, pp. 5 and 123), the same MS's fondness of V^{S} , Sa's frequent use of Gorgo-Syntheton, and of Petaste's in descending movements, etc.

THE H-GROUP

Our main representatives of this family (and here we really can speak of a family) are, besides H: G, S², and Va. To judge from the external aspect, L, La, O, S¹, and Ga are pretty different; it is hard to define how far this difference is a matter of notation or of melody. As far as O, La and S¹ are concerned, the parallels quoted in the commentary make a strong case for community of melody; for Ga I have only very scant material at my disposal, but it is likely that this MS belongs to the same group; L presents so many peculiarities and difficulties that I do not venture to go beyond the vague affirmation that L seems to belong to the same branch of tradition.

As already hinted, the uniformity of our group must have been maintained through an activity emanating from one central place (the Studios?). This becomes manifest in many ways: by the concentration on a limited number of Canons which is carried through uniformly in G, H, O, S², and Va (and therefore cannot be later than the beginning of the XIIth cent.), by the uniformity of the text-form (of which more later), and by the amazing uniformity in the notation and the introduction of variants; a particularly shocking example is found in Canon I, 14, η' (f. 12 v):

$$\begin{array}{c} \text{V}^{\text{S}} \\ \text{V}^{\text{S}} \end{array} \quad \begin{array}{c} \text{V}^{\text{S}} \\ \text{V}^{\text{S}} \end{array}$$

there we read in H $\theta\epsilon\iota\ \alpha\sigma$ and in S $\theta\epsilon\iota\ \alpha\sigma$, *i. e.* the same original reading and the same variant added above! This cannot be explained, as far as I can see, without supposing that the precursors everywhere (S² is undoubtedly written in Palestine, probably in the Sabas-Monastery, H undoubtedly not in Palestine, probably on Mount Athos) have received instruction from one centre—through correspondance or through 'study-tours'—about

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the readings to be preferred; (33) and please note that the variant just quoted concerns a subtle difference, *b c' a-* instead of *a g a-*.

VARIANTS

By a close comparison of our MS-evidence we can get a rather clear idea of the growth of the melodies and the interplay of oral and written tradition.

(a) The first and most important point of view is that the great number of variants we can record—partly found by comparison of several MSS, partly found as such, or as corrections, in one and the same MS—bears witness to the creative mind of the period in which our MSS were written. Each good 'neumator' was at the same time, to some modest degree, a collaborator, in the process of perfecting the melodies which was continued from generation to generation. (34) When mustering the variants added in H, you are struck by the fact that when H presents two different versions, each of them is usually transmitted in other MSS, too. This means that the neumator's part in the work was, in great measure, one of selecting. And, in many cases where we find errors in our MS, we discover in some other MS a variant which explains the mistake. This means that our neumator has deviated deliberately from the MS which served as his basis: during the work he has compared the melody of his *Vorlage* with other MSS, and where he found something he liked better, he has not been afraid to introduce it (and in so doing he sometimes failed to consider incongruities.) Where we have the chance, by this or other means (35), to detect H at work choosing between various possibilities, we see that in one place H may prefer the formula *x*, the other MS the formula *y*, in other places vice versa.









(33) Analogous instances of corrections introduced in MSS of various origin are found in the Prophetologium. See C. Høeg and G. Zuntz in *Quantulacumque* (*Festschrift Kirsopp Lake*), London 1937, pp. 205 sq.


(34) I do not want, of course, to minimize the great difference between the life of a folk-song and that of a church-melody of the kind we are discussing here, but it is perhaps not improper to quote the dictum *ταυριάζουν οι κοπέλλες τὸ τραγούδι* used of the young girls at Tino who 'adjust' the folk-song (see Politis, in *Λαογραφικά Σύμμικτα*, 1, Athens 1920, pp. 211 sqq.).

(35) As a particularly striking illustration of the neumators' independence towards the *Vorlage*, especially in the early stages of Byzantine notation, may be quoted the fact that they often neglect a word which the text-scribe has copied from his model. See e. g. the note to I Pl., 14, δ'.

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(b) In other cases we discover that H, like all the other MSS, has certain predilections. I take one quite simple example: in

Canon I, 19, δ', 4 where H reads  and G and S² , we may suppose that H in the MS he copied found a neume or a neume-group indicating one step (a descending third), but wanted to replace it by a twofold descending movement. And there are scores of passages where we find  in H but  in the other MSS, especially many cases where H has *agfe*, the other MSS *afe*. Not less conspicuous is H's preference of  where G has , or H's dislike of , a figure of which G as well as S² are very fond, (one is quite astonished in the few places *e.g.* Canon I, 19, ζ'¹, 1, where we find  in all three MSS). (36)

(c) Very often we have strong reasons to believe that the melody which we find in H is based on a misinterpretation or miscopying of an older MS. I take an example from I Pl., 1, η', p. 154: it is quite obvious here that one and the same version lies behind the neumes we find in the MSS H, G, Va, S², and La above the words Κύριον ὑμνεῖτε, but most of our MSS give the reading *d d̃ d c- c-*, G alone *d d f̃ e d- d-*. One of these versions is undoubtedly based on a misinterpretation of a  in the old notation. I am inclined to think that G, in this case, is guilty; however that may be, before the final cadence the guilty neumator (or neumators) has managed to restore the melody and all MSS agree in the cadence. We must therefore, when pondering on the development of Byzantine melodies, keep in mind that misinterpretations and mistakes undoubtedly in innumerable cases have been the sufficient cause of the creation of new musical elements, or even new melodies. Of course there are also examples where the misinterpretation of an archaic neume or neume-group has given rise to obviously erroneous readings in our MSS; this may account for the fact, otherwise not easily explained, that in quite a few passages the same error occurs in more than one MS (see *e.g.* the commentary to I, 4, ζ', 5, I, 19, η', 11, and I Pl., 5, ε', 4).

(d) Textual variants affecting the number of syllables have in some cases been the reasons of musical variants. It may suffice

(36) Cp. the note to I Pl., 21, θ'.

here to refer to a few particularly clear examples: Canon I, 21, η' , I Pl., 9, β' , I Pl., 17, θ' . (37)

(e) It is a priori certain that in a tradition of this kind there must be an interplay of written neumes and auditive memory. We often see that a certain expression-mark, as *e. g.* \backslash , occurs in several MSS in the same passage of a given text, but in different musical contexts; this is probably in most cases due to the effect which the written neumes of the *Vorlage* had on the mind of the neumator. On the other hand, we must sometimes take into account that co-existence of one variant of a simple form and another of a more florid style may be founded on a difference in using explicit signs or relying on auditive memory. There are *e. g.* many passages where we have, in some MSS, a Kylisma-sign, in other MSS a Kylisma-sign plus the corresponding diastematic neumes, and in still others no indication at all of a Kylisma-figure; and it is likely that these differences—which undoubtedly are, in part at least, to be regarded as real variants—do reflect differences in the various neumators' attitude towards the supplementary oral tradition.

'CORRECTIONS'



It is important to keep in mind these facts concerning the growth and nature of the variants, in order properly to understand what is the meaning when we introduce 'corrections' in the transcription, and in the commentary invite the reader to 'read' this or that 'instead' of this or that. This short way of speaking does not imply, in my conception, any notion of an ideal form which we should strive, as far as possible, to restore, nor does it mean that the proposed correction is intended to restore the melodic movement such as it must have been sung by intelligent and experienced contemporary singers who used the book—or even by the neumator himself; nor is it the intention to indicate a

(37) There are some cases where the text is undoubtedly wrong, and where it does not seem possible to restore an intelligible text of the same rhythmical structure as that found in all our MSS. Such cases are strong evidence for the assumption that the musical as well as the textual tradition can best be compared to one broad river where influences can make themselves felt over the whole breadth of a current which is subdivided into a variety of smaller currents.

reading which is assumed to have been in the *Vorlage* and to have been miscopied by H. The first possibility is out of the question because the existence of the many variants shows that there did not—and does not—exist any such thing as a ‘touchstone’ for a supposed ideal form of the melody. The second possibility would have no relevancy: in the many cases where a fault has not been emended in our MS, it is idle to meditate on the question how in the world—and in how many different ways!—the various singers who made use of the book during the service managed to come through without too many alterations and without too many false cadences. And the third possibility, finally, is in many cases unsatisfactory because we know that the confection of a *Hirmologium* like H was not a mechanical act of copying but an act of interpretation and of musical fashioning, performed under the constant check of interior or low-voice singing.

What we call ‘correction’ or ‘emendation’ in a tradition of this kind, is something fundamentally different from a correction in a text for which the original creator’s text (or, to be more correct, the creator’s text in an idealised form) would be an infallible touchstone. When we propose a correction in the neumes of H, our intention is this: to narrow down, to the smallest possible extent, the segment of melodic texture where we can introduce a change which may be justified by one of the following considerations, or preferably by both: we seek a spot where there are good reasons for supposing that the neumator when he wrote the neumes in question had in mind something different from the interpretation which (according to the normal rules of the notation) imposes itself on other users of his book; and, secondly, we seek a spot where a change, bearing only on one point, can bring the melody, to the maximum degree, into harmony with the musical laws of the style which we can deduce from a comprehensive consideration of that period’s *Hirmologia*. (38) Our touchstone must be this: would the neumator accept favourably our proposal

(38) We must of course be on our guard not to standardize too much. We must keep in mind the fact just mentioned that misinterpretation may have given rise to formulas deviating from the norm (especially formulas displaced from their usual position in the scale), and closely watch the differences of style from Canon to Canon and from MS to MS. A good observation field from this point of view are the Canons where the melodies of all the *Hirmi* (or most of them) are built up of the same melodic material (*e. g.* I, 3 and I, 6).

if we had the opportunity to lay it before him and explain our reasoning? Let me take a single, particularly instructive example. It occurs extremely often that we propose to read  in H instead of , especially in cases of a descending movement from *a* to *e*. I have not the slightest doubt that the neumator, if he saw this correction, would agree, and tell us that that was just what he meant, and explain that every sensible man of his time would have sung *e* even if he knew that, according to the new instructions, an Elaphron placed above an Apostrophus should be used every time a descending fourth was intended. I stress the point that H's neumator, in my opinion, did not at all, in such cases, 'misunderstand' the neumes used by his *Vorlage*, but made a slight (and sometimes a serious) mistake when expressing his musical idea in the modern notation.

In other cases, where our neumator really did misunderstand his *Vorlage*, we do not want to correct him. For, if the neumator misunderstood some neumes, he would try, in his own way, to bring out a melody as sound and acceptable as possible, and what he brought out was a melody which he accepted and which we must accept, not only because in this publication our preoccupation is to express in modern notation what H wanted the users of his book to sing, but also because we cannot strive to reconstruct a distant, forgotten melody, created by, say John the Damascene in the VIIIth cent.—which may have been very simple and dull, and which will probably for ever remain a distant and nebulous thing; but we can strive to learn to know and appreciate a musical work of art fashioned by an experienced singer in a period when the art of music attained a high standard, and—not to be forgotten—in a period which is within our reach.

I have wanted to outline these general ideas underlying our work, especially because the great master of Gregorian studies, Dom Joseph Gajard, O. S. B. has recently (39), with his customary vigour, defined a different point of view towards Gregorian problems of similar kind. He opens his paper with this declaration: "Le premier devoir qui s'impose à quiconque entreprend de restituer un texte antique, qu'il s'agisse de littérature, de musique, de science, religieuse ou profane, c'est assurément de retrouver l'état primitif, authentique, original, du texte, tel qu'il

(39) *Revue Grégorienne*, 30, Paris 1951, pp. 3 *sqq.*

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est sorti de la main de l'écrivain ou de l'artiste." (40) The purpose of studies on all the manuscripts and families is, he says, "de retrouver la version originale,—non pas une version locale, mais la version universelle, primitive, authentique." My leading points of view, when examining the tradition of *e. g.* a Canon of St. John the Damascene, are these:

(a) The leading musical authorities of the centuries separating our oldest classical MSS from John did not regard the original melody as a sacrosanct 'création d'art', but in handing down the melody from generation to generation, they hoped themselves to contribute to its ever growing perfection (and perfection in this music was: the most perfect musical rendering of the text, and, in some centres—or periods—embellishment was thought of as a means to this end, in other centres, or periods, simplification).

(b) It is a very different matter to restore a literary text which through the centuries of transmission has been regarded as unalterable and clearly and definitely fixed in letters, and to restore a musical text for which the written tradition, if at all existing (and this undoubtedly was not the case for Hirni in John's period) left much to the memory—or the active collaboration—of the performers. For alterations of a literary text of this kind occurred (apart from a few cases of simplification or clarification or even avoidance of some rare objectionable expressions) only through mechanical errors (I take this word in a large sense), whereas the musical texts of the kind we are concerned with here, were subject to the performers' expert alterations. (41)

(40) Dom Gajart quotes as a parallel Rimsky Korsakoff's remodelling of Boris Godounoff. My contention is that it would perhaps be possible for a good connoisseur of Moussorgsky—and yet a singularly hazardous undertaking—to restore the original score, but that it would be *a priori* impossible if we did not know Moussorgsky's musical style and intentions very well indeed from other works of similar character. On the other hand, it should be possible to restore Boris Godounoff even if we did not know any other opera by Moussorgsky, granted that the alterations of the score—even if they were numerous as the sand—were due to mechanical slips by copyists or engravers.

(41) The reason for this difference is, to a great extent, undoubtedly the fact that musical values are, even nowadays—and *a fortiori ratione* in the pre-classical period of Byzantine melody—far more dependent on the performance than literary texts are. Even in the classical period of the Round Notation—in which the notation of vocal, homophonous music had reached an unsurpassable stage of perfection—a monk surely felt, when functioning as a Precentor,

And I venture to contend that, whereas it is possible (but sometimes very difficult) to detect errors due to mechanical slips, it is, on principle, impossible to peel off an artist's deliberate alterations, and restore the melody which was in the remodelling artist's memory (or behind his "Formwille", to use a neologism dear to many modern German art-critics).

In the case of our Hirmus-melodies, it is perhaps possible now to detect some general tendencies, and, secondly, within the MSS of one branch of the tradition, to give in some cases the honour of priority to one of two or more variants (in the commentary I have sometimes ventured such guesses). And we may hope that further exploration of the field will permit us to establish a certain chronological framework for the various styles and, consequently, to restore on stylistic evidence a Canon written by a known, fairly late Melode, but it is—and will probably remain in all future—Utopian to think of "restoring" old Hirmi of St. John's time.

THE MODES

For the two Modes we are concerned with in the present volume, the tonality problems are not so serious as for other Modes. It is true that we have no direct, explicit testimonies about the real nature of the medieval Byzantine Modes, but, by the aid of historical considerations and analogies, we can reach fairly certain results, at least for the First Mode and the First Plagal. We may confidently posit these rules: the First Plagal requires, on principle, $b \flat$, the First Authentic $b \natural$; in the First Authentic, too, the Precentors sung $b \flat$ wherever they would otherwise have to perform an augmented fourth; in case of modulation from one Mode into another, frequently indicated by means of medial signatures, $b \flat$ or $b \natural$ should be sung according to the requirements of the modulation. But we must confess that in many cases these general rules leave place for doubt and for subjective judgments. Therefore, the Editorial Board has decided, following a suggestion of Professor Strunk, to underline the objective character

that he was more of a 'creator' than when he recited a homily by John Chrysostomus during the meals—or even when he read the Psalm during divine service.

of our transcriptions by avoiding ♮'s which could make a reader think that these signs—like the other signs used in the transcriptions—have a counterpart in the Byzantine notation. This point agreed upon, each editor is free, if he so desires, to indicate his own ideas by putting ♮'s above the line or in small letters or in parenthesis. I for my part have chosen to avoid every indication of that kind and to leave to the reader's own judgement to sing *b* ♮ or *b* ♮,—in conformity, I humbly pray, with the rules outlined above.

THE TEXT-TRADITION

As already hinted in the Preface, the Hirmologium-MSS do not afford a sufficient basis for a critical edition of the Canon texts. It is true that for quite a number of Canons no other MS-evidence is known (and consequently only the Hirmi are preserved); but for most of the Canons ascribed to illustrious literary men, such as John the Damascene, Cosmas, Germanus the Patriarch, Andrew of Crete, and for those Canons which maintained a prominent place in the liturgy, and served as model Canons for later composers, the full text with the Troparia is transmitted in special Canon-books (without musical notation), mostly in the form of Menaea or Parakletike (Octoechus). (42) And, even for

(42) Unfortunately there does not exist, to my knowledge, any survey of the existing MSS of this kind. For his *Anthologia* Christ made use of several *Monacenses* and *Vindobonenses* (Menaea and Parakletike), of which he gives a list pp. CXLIII sq. Thanks to the courtesy of the Director of the Vienna Library, I have had the opportunity to examine in the Copenhagen Royal Library the Vindob. Gr. Theol. 132. This is a Menaion-MS (only the part for March-August is preserved) and comprises besides the Canons only the introductory Stichera and the Kathismata; its Melode-indications are valuable. The Vaticana is especially rich in Canon-MSS (some are Menaea, others Parakletike or Triodion-MSS, some combine both series; some contain almost nothing besides the Canons, others many other texts). Especially important are Regin. 54, 58, and 64; Vat. Gr. 2, 786, 787, 1515; Palat. Gr. 138; Borg. 21.—Some MSS contain only St. John the Damascene's Canons (*e. g.* Laudian. 25, Monac. 226), sometimes with commentaries, others contain only the Canons of one of the more recent, famous Masters (*e. g.* Palat. Gr. 138; Barber. 314). Of great interest are the commentaries by Prodromus and Zonaras. Henry M. Stevenson began in 1888 an edition of Prodromus' Commentaries but his edition has unfortunately remained unto this day a torso (only 129 pages were

the Canons which are only known from the *Hirmologia*, we will have a more solid foundation for our judgement on the literary style and on the character of our evidence when we get a really critical text edition of the Canons of John the Damascene etc.

For the texts—in contradistinction to the music—we have, to a certain extent, the right and the possibility to aim at reproducing the original, but we must have in mind that the copyist of a *Hirmologium* was in a different position from that of a copyist of a purely literary text: he undoubtedly felt entitled to avoid too flagrant inconsistencies or obscurities of his *Vorlage*. On the whole, however, our copyists have been extremely reserved in this respect, and in many cases scrupulously copied unintelligible texts. (43)

VARIANTS

The copyist of H—and those of all the preserved early *Hirmologia*—has worked with extreme care and conscientiousness (L must be given low marks in this respect). Mistakes, pure and obvious, have only seldom been perpetuated (44), and individual mistakes within a single MS are comparatively few. When we come across a textual difference between two MSS, the odds are that we will find the same variants when adducing more MSS, and that both readings give a not quite unintelligible text. The MS Va offers a pretty illustration of this state of affairs: in passages where such variants occur we may be fairly sure that Va offers both—and we cannot guess beforehand which one is the first reading and which one is added above the line. It is therefore obvious that we cannot divide our MSS in families, still less establish a *Stemma*. It is noteworthy, however, that L and S

published, containing the commentaries for the following Canons: IV Pl., 8; I, 8 and 9; II, 4 and 5; III, 7).—It should be noted that the lexicographical tradition (Hesychius, Suidas), too, can be helpful for the study of the Canon-text tradition.

(43) For the reasons explained above, I follow in the present publication the principle of reproducing the text of H except in cases of obvious—mostly individual—slips.

(44) In the Index *s. v.* Corrupt Passages are put together the passages where, in my opinion, no MS has preserved the genuine reading. As hinted above (p. XL note 37), there are some cases where the music in all MSS seems to have been adapted to an erroneous text.

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often go together against all the other MSS (we remember that these two MSS also show other points of resemblance, *viz.* the fullness of contents and the order of the Canons). Sometimes we may get the impression—as we did when regarding the melodies—that an influence from a large and influential cultural centre made itself felt. (45) A curious example is found in Canon I, 7, η', where all the MSS read χεῖρας ἐν τῷ λάκκῳ βληθείς ποτε ὁ μέγας ἐν προφήταις σταυροειδῶς ἐκπετάσας, but both in O and La a later hand has corrected χεῖρας into θῆρας (in La written θειρας); we must add, however, that the man who propagated this reading cannot possibly have been one of the great scholars of the Studios!

STYLISTIC DIFFERENCES

The copyist seems to have been careful in preserving the different styles of the different Canons. On this point, too, it would be premature to go into detail. It must suffice here to point out that especially in the iambic Canons our MSS have preserved the fine literary style of St. John the Damascene and his contemporaries; in most of the other Canons the language has a fairly uniform character which may be defined as a sort of literary Byzantine Koine, common to different sorts of liturgical hymns. It includes, of course, a certain number of exquisite terms borrowed indirectly from classical poetry (but it is characteristic that the Melodes practically never pass the limit of a fairly restricted number of such terms), and a certain number, equally limited, of non-classical features, not only such as could be borrowed from the Bible, *e. g.* εἶδοσαν, but also others as *e. g.* μήτηρ and σωτήρ instead of μήτερ and σῶτερ, ἐπὶ γῆς (ἐλθεῖν), τμᾶται for τέμνεται, and the like. (46) Of course this does not mean that

(45) Cp. above p. XXXVIII with the note 33.—The spread of variants or corrections can of course take place in different ways. It is perhaps not out of place to quote what S. Funk, *Die Entstehung des Talmuds* (Samml. Göschen), Berlin 1910, p. 85, tells about the way in which the Rabbi Jehuda (ab. 200 A. D.) established the text of the Mishna: in doubtful cases he sent people to ask the scholars in Palestine about the right reading ("Ist vielleicht ein Mann da, der die Söhne Judäas fragen könnte, die auf die Sprache genau achten?").

(46) It is noteworthy that such compound adjectives as ἄχραντος in Femin. always have the Vocative on -ε in spite of the fact that they often have three genders, as usual in the Byzantine language.

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all the great mass of Canons uniformly make use of the same linguistic material. As a curious and instructive example of differences in small details of linguistic character, we can point to the fact that in some Canons the form Μωϋσής, in other Canons Μωσής is transmitted in all our MSS, a difference which undoubtedly goes back to the authors themselves. (47)

ORTHOGRAPHY

In orthographical matters the consistency is naturally far less. Some copyists are quite careless (here, too, L ranks rather low). In other MSS a certain uniformity has been achieved, probably at a rather late date, as a result of XIth century tendencies; to this group of MSS belong O, H, and G. This orthographical system is of course in the main the classical, but with some new features, *e. g.* πρόσχες with one σ, Ἀμβακούμ.

The possibility cannot be excluded that in some cases the greater or smaller number of orthographical errors may go back to the authors themselves, and that the copyists may have respected peculiarities in this field too; there are some curious cases where an otherwise careful copyist in one Canon exceeds in orthographical errors. But, on the whole, orthography was, naturally, a field in which the copyist and the revisor had a free hand. As a peculiar case must be mentioned the writing of υλην instead of ιλυν. In some cases it would be wrong to introduce the correct form, *e. g.* in Canon I, 25, ζ', καμὲ τῆς ὕλης ἀποστάσας, where it is quite obvious that the Melode himself simply identified the two words, following the example set by the Septuagint. (48)

(47) The greatest difficulty in handling the text is to know when a conjecture is necessary and when not. There can be no doubt that, even in Canons by great scholars like John the Damascene, we must acknowledge 'howlers' which may go back to the Septuagint's language; on the other hand, we cannot accept false sentence-structures as genuine readings in Canons by such Masters. But in anonymous Canons? There are several cases where one is tempted to admit that a finite verb is really lacking; at least, it seems clear that such constructions have been copied unhesitatingly by the scribes, and I find it impossible to deny that even authors sometimes may have taken such liberties.

(48) I refer to the important paper by Peter Katz printed in the *Actes du Ier Congr. de la Féd. Intern. des Ass. d'Etudes Class.*, Paris 1951, pp. 165 *sqq.* Katz points (p. 169) to the fact that the Septuagint's confusion of these two homonyms had lasting consequences, "for both the Latin usage of *materia* = *pus*, which survives even to-day in many languages, and ὕλη = *pus* in modern popular Greek must be traced back to this source."

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Finally, it should be noticed that the MSS have adopted different principles in the numerous cases where a whole group of notes covers only one syllable: some scribes repeat the vowel in question, others, among which H, do not.

PRINCIPLES FOR THE PRESENT EDITION

In the preparation of the text of this publication, I have taken into account that it should be easily readable to musicologists who are not professional Greek scholars, and therefore I have not ventured to depart too much from the usually adopted way of presenting a Greek text. I regret especially that I have felt obliged to renounce the two only reasonable alternatives concerning breathings and accents in Byzantine texts, *viz.* either to omit them altogether or to use the system advocated by Paul Maas. On a few points, however, I have not been able to overcome my antipathies: I have omitted Iota Subscriptum except in grammatical endings, accents on Properispomena drawn back from Enclitica (I write δεῖσεώς μου but ὑμνοῦμεν σε), and breathings above ρ.

I have put an accent on the enclitic με, σε etc. where the music requires an accentuated syllable. (49) Where the orthographical

(49) I confess that it is often more than difficult to assert that the music requires an accentuated syllable! The relation of the music to the linguistic accents has not hitherto been studied with the care this problem deserves. The main rule, that pitch and lengthening (except at the end of a sentence) normally coincide with linguistic accent, is an obvious fact. But it should be studied in detail what sort of groups of linguistic accent can be comprised into one rhythmical unit marked by musical means. An invaluable help in such investigations is the music of modern Greek popular songs. (An excellent guide for observations in this field is Samuel Baud-Bouvy's book, *La Chanson populaire grecque du Dodécanèse*, I, Paris 1936, the chapter on 'les rapports du rythme poétique et rythme musical', pp. 33-122). A further problem is the relation between the accents of the text and the music of the Hirmus on one hand, the accents of the Troparia on the other. I suspect that it can be proved that the Melodes when writing the Troparia have been more conscious of the linguistic accents than of the musical. Finally, it must be noted that we often find incongruity between linguistic and musical accent where a Melode, even if the linguistic accents of his text did not fit in too well, has been eager to use a formula because of its associative values (deduced from old and beloved Canons) or because of a sad tendency towards repetition of one and the same formula, for instance *de fēd* (see *e.g.* I Pl., 2 which makes excessive use of this formula), or because he wanted to bring out an antithetical play. If *e.g.*

L

practice of H and its fellows is against the usually adopted rules but constant (as in the case of πρόσχες), I have followed H. As the Imperfectum is constantly used in the descriptions of the biblical events mystically revived during divine service, I have carried through this tense where the differences between Imperf. and Aor. are only of orthographical character, *e. g.* μετέβαλλον instead of μετέβαλον.

In the separation of syllables I have not ventured to be quite as consistent as the scribes who, in H and other MSS, nearly always make the separation after the vowel (as can be seen where a word straddles on two lines), *e. g.* ἐ-χθρούς (50), as it is quite natural in a text to be sung. In cases where complete uniformity may be contrary to the intentions of the melodies, as in writing μεγάλυνωμεν or -λύνομεν, I have not striven to be consistent in spite of the fact that we have no possibility of guessing where the indicative and where the subjunctive is intended.

the text of a Hirmus was centred upon the antithesis στερέωσον - στερεώσας, it is quite natural that the Melode wanted the musical setting, too, to bring out this antithesis, even if this necessitated a certain infraction of the rules of the language. As an example of this kind can be quoted I Pl., 22, γ' (cp. I Pl., 12, γ'²).

(50) Even final consonants are in a few cases transferred to a following line, or even page; see *e. g.* f. 90 r and v (= I Pl., 12, ε') where ου stands at the end of the recto page, κοιδαμεν on the following page.—As an instance of another practice I have noted the division δογ-ματα on f. 96 r, l. 11 (= I Pl., 20, γ').

CANONS OF THE FIRST MODE

NOTICE TO THE READER

The music follows, on principle, the version given by H, and so does the text. The Commentary, pp. 227 sqq., gives the necessary information about the passages in the text as well as in the music where we depart from H. —The small running figures in the text correspond to punctuation-dots in H, the dots to punctuation-dots in O; the small bars in the staff, indicating the end of a rhythmical unit, are regularly put where H has a punctuation-dot, and are sometimes supplied where H has no dot, but a bar seems necessary from a musical point of view. In the iambic Canons bars are put at the end of each verse, irrespective of the dots in the MSS; in I Pl., 18 bars are put at the end of the cola indicated by the alphabetical series.—For the Canons I, (1), 6, 8, 15 and I Pl., (1), 18 a full punctuation-apparatus is given; in this Ω stands for the Consensus of all the MSS indicated in the commentary as evidence for the Canon (or Hirmus) in question; where a minus-sign is used, it applies to all the following Sigla.—In the transcriptions no accidentals are used, though it is certain that we sometimes should sing $b\flat$ and not $b\sharp$. As the use of such accidentals necessarily, in many cases, depends on a subjective judgement, I have left it to the reader's own discretion. For the general rules regarding the use of $b\flat$ and $b\sharp$, see the Introduction p. XLIV. —The superscriptions (giving the name of the Melode, and indications concerning the liturgical use of the Canon) reproduce the rubrics of H; for the corresponding indications in other MSS, see the Conspectus Canonum (pp. 320 sqq.).—In the transcriptions of I, 1 and I Pl., 1 additions (variants or corrections) are singled out by the use of superposed small a's.

CANON I, 1

3

Ὠδὴ α'

H

 G

 1

 O

 Vb

 Sa

 Y

H

 G

 O

 Vb

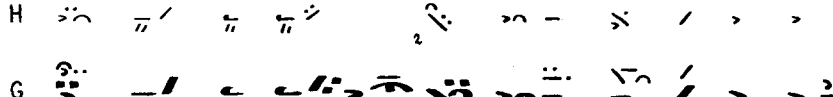
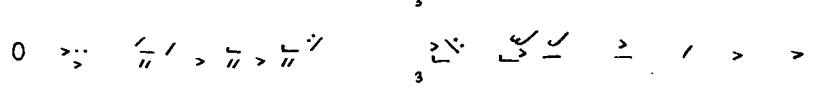
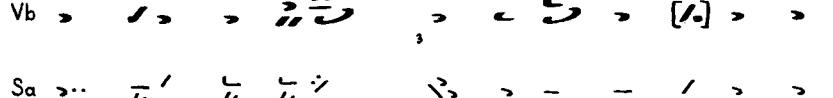
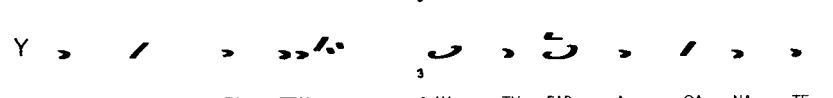


 Sa

 Y

ΣΟΥ Η ΤΡΟ ΠΑΙ ΟΥ ΧΟΣ ΔΕ ΞΙ Α ΘΕ Ο ΠΡΕ ΠΩΣ ΕΝ Ι ΣΧΥ Ι

CANON I, 1

H 
 δε - δό - ξα - σται· ² αὖ - τη γάρ ἄ - θά - να - τε
 G 
 1 
 O 
 2 
 Vb 
 Sa 
 Y 

H 
 G 
 O 
 Vb 
 Sa 
 Y 

ΔΕ ΔΟ ΞΑ ΣΤΑΙ· ΑΥ ΤΗ ΓΑΡ Α ΘΑ ΝΑ ΤΕ

CANON I, 1

5

H
 G
 1
 2
 Vb
 Sa
 Y

H
 G
 O
 Vb
 Sa
 Y

Η ΤΙΑΝ ΣΘΕ ΝΗΣ ΥΠΙ ΕΝ ΑΝ ΤΙ ΟΥΣ Ε ΘΡΑΥ ΣΕ·

H 

G 

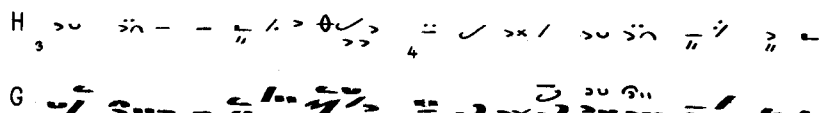
1 

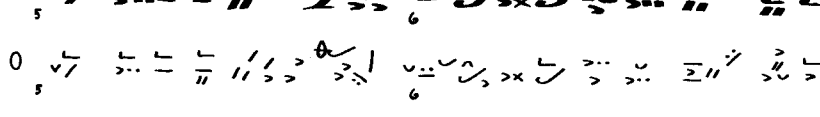
O 

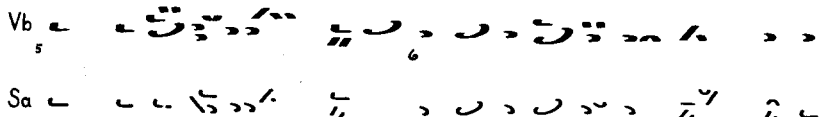
Vb 

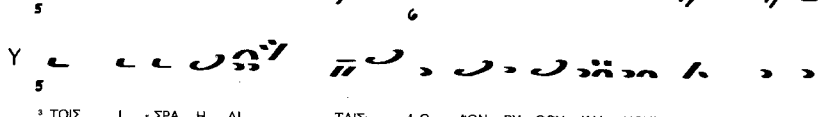
Sa 

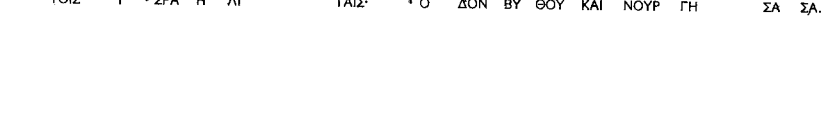
Y 


H 

G 

O 

Vb 

Sa 


Y 

3 ΤΟΙΣ Ι - ΣΡΑ Η ΛΙ ΤΑΙΣ: 4 Ο ΔΟΝ ΒΥ ΘΟΥ ΚΑΙ ΝΟΟΡ ΓΗ ΣΑ ΣΑ.

CANON I, 1

7

Ὁδὴ γ'

H 
 'Ο μό-νος εἰ-δὼς τῆς τῶν βο-τῶν οὐ-σί-ας τὴν ἀ-σθε-νεῖ-αν.


G 
 2 a a a a

1 
 2

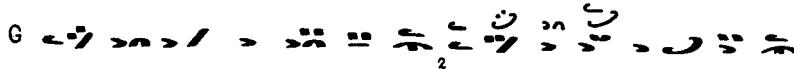
0 
 2

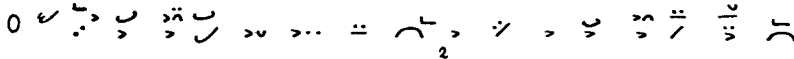
Vb 
 2

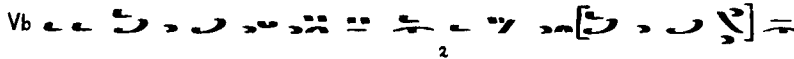
Sa 
 2

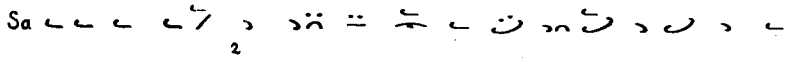
Y 
 2

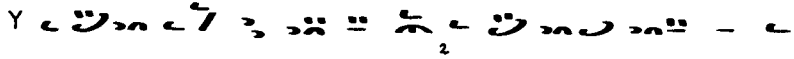
H 

G 

O 

Vb 

Sa 

Y 

Ο ΜΟ ΝΟΣ ΕΙ ΔΩΣ ΤΗΣ ΤΩΝ ΒΟΤΩΝ ΟΥ ΣΙ ΑΣ ΤΗΝ Α ΣΘΕ ΝΕΙ ΑΝ

H
 G
 1
 O
 2
 Vb
 Sa
 Y

H
 G
 O
 Vb
 Sa
 Y

2 ΚΑΙ ΣΥΜ ΠΑ ΘΩΣ ΑΥ ΤΗΝ ΜΟΡ ΦΩ ΣΑ ΜΕ ΝΟΣ 3 ΠΕ ΡΙ ΖΩ ΣΟΝ ΜΕ

CANON I, 1

9

H
ἐξ ὑ - ψους δό - να - μιν τοῦ βο - ἄν σοι ἄ - γι - ος ὁ να - ὄς

G
5

1
O
5

2
5

Vb
? ? ? ? ? ?

Sa
5 6 *dim.*

Y
5

H

G

O

Vb

Sa

Y

ΕΞ Υ ΨΟΥΣ ΔΥ ΝΑ ΜΙΝ ΤΟΥ ΒΟ ΑΝ ΣΟΙ Α ΓΙ ΟΣ Ο ΝΑ ΟΣ

αρι-το ουνδρι β ζατισι, κοσσυμφ -
αβρι ηλ ↓3.

H
 ό έμ-ψυ-χος τής ά-φρά-στου σου δό-ξης φιλ-άν-θρω-πε.
 G
 1
 2
 Vb
 Sa
 Y

H
 G
 O
 Vb
 Sa
 Y

Ο ΕΜ ΨΥ ΧΟΣ ΤΗΣ Α ΦΡΑ ΣΤΟΥ ΣΟΥ ΔΟ ΞΗΣ ΦΙΛ ΑΝ ΘΡΩ ΠΕ.

Γρ 121

CANON I, 1

11

Ὡδὴ δ'

H 

G 

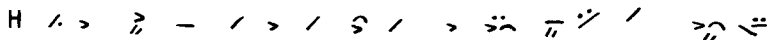
1 


2 


Vb 

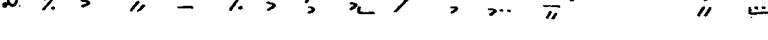
Sa 

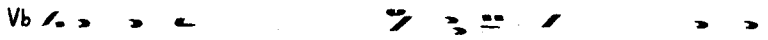
Y 


H 


G 

1 

2 

Vb 

Sa 

Y 

Ο ΡΟΣ ΣΕ ΤΗ ΧΑ ΡΙ ΤΙ ΤΗ ΘΕΙ Α ΚΑ ΤΑ ΣΚΙ ΟΝ

H

 G

 1

 O

 Vb

 Sa

 Y

H

 G

 O

 Vb

 Sa

 Y

2 ΠΡΟ-ΒΛΕ ΠΤΙ ΚΟΙΣ Ο ΑΜ ΒΑ ΚΟΥΜ ΚΑ ΤΑ ΝΟ Η ΣΑΣ Ο ΦΘΑΛ ΜΟΙΣ

CANON I, 1

13

H 
 3 ἐκ σοῦ ἐξ-ε-λεύ-σε-σθαι τοῦ Ἰ-σρα-ήλ·

G 

1 

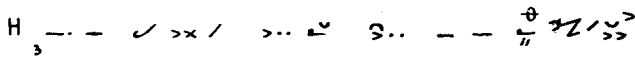
O 

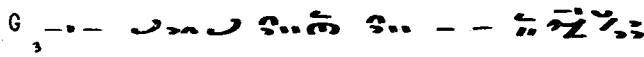
2 

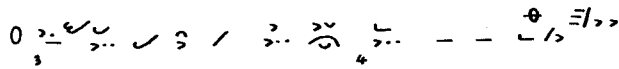
Vb 

Sa 

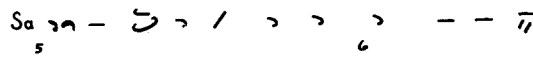
Y 

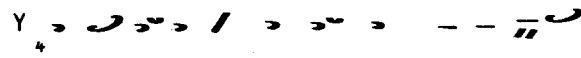
H 

G 

O 

Vb 

Sa 

Y 

3 EK SOY EZ E LEY SE STHAI TOY I SRA HL

CANON I, 1

H

 G

 1

 O

 2

 Vb

 Sa

 Y

H

 G

 O

 Vb

 Sa

 Y

4 ΠΡΟ Α ΝΕ ΦΩ ΝΕΙ ΤΟΝ Α ΓΙ ΟΝ

CANON I, 1

15

H 

G 

1 

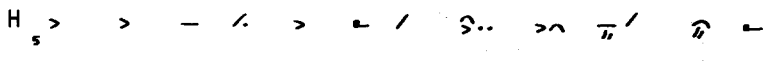
O 


2 

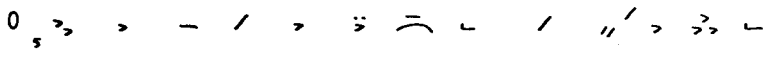
Vb 

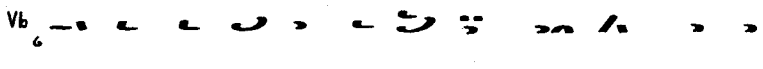
Sa 

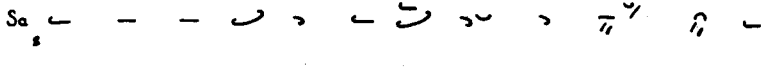
Y 

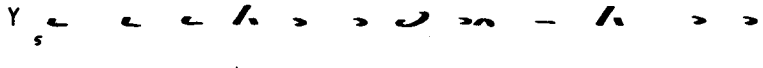
H 

G 

O 

Vb 

Sa 

Y 

ΕΙΣ ΣΩ ΤΗ ΡΙ ΑΝ Η ΜΩΝ ΚΑΙ Α ΝΑ ΠΛΑ ΣΙΝ.

H 

G 

O 

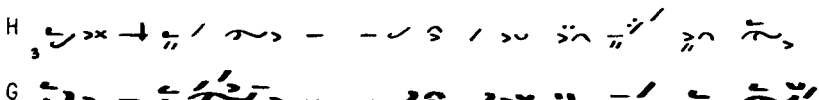
La 

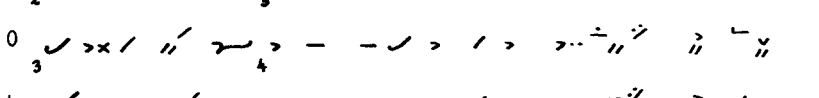
Vb 

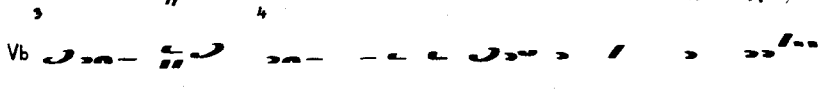
Sa 

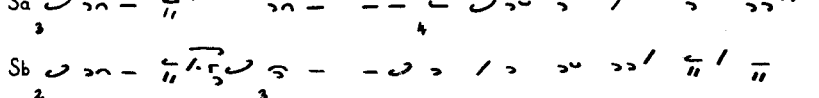
Sb 

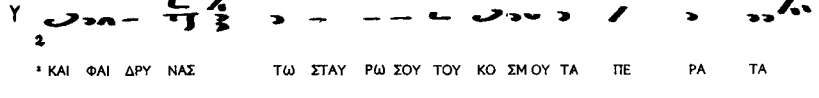
Y 


H 


G 


O 

La 

Vb 

Sa 

Sb 

Y 

* ΚΑΙ ΦΑΙ ΔΡΥ ΝΑΣ

ΤΩ ΣΤΑΥ ΡΩ ΣΟΥ ΤΟΥ ΚΟ ΣΜΟΥ ΤΑ ΠΕ ΡΑ ΤΑ

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

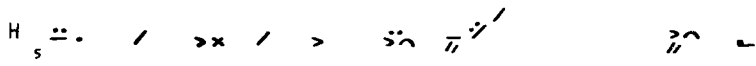

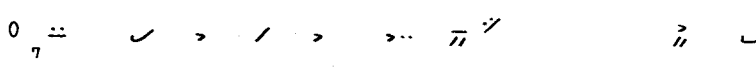
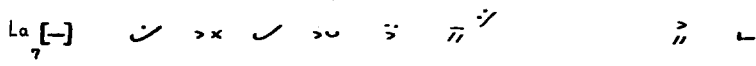
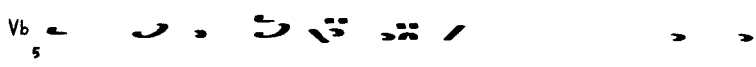
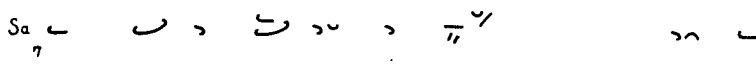
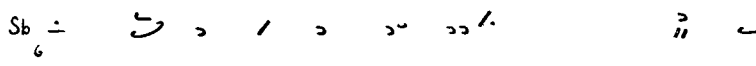

 Y

ΤΑΣ ΚΑΡ ΔΙ ΑΣ ΦΩ ΤΙ ΣΟΝ ΦΩ ΤΙ ΤΗΣ ΣΗΣ ΘΕ Ο ΓΝΩ ΣΙ ΑΣ

CANON I, 1

19

H 
 G 
 O 
 La 
 Vb 
 Sa 
 Sb 
 Y 

H 
 G 
 O 
 La [-] 
 Vb 
 Sa 
 Sb 
 Y 

τῶν ὁρ θο δο ξως ὑ μνούν τῶν σε.

Ὠδὴ 5'

H

G

O

La

Vb

Sa

Sb

Y

H

G

O

La

Vb

Sa

Sb

Y

Ε ΚΥ ΚΛΩ ΣΕΝ Η ΜΑΣ Ε ΣΧΑ ΤΗ Α ΒΥΣ ΣΟΣ.

CANON I, 1

21

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

ΟΥΚ Ε ΣΤΙΝ Ο ΠΥ Ο ΜΕ ΝΟΣ Ε ΛΟ ΠΙ ΣΘΗ ΜΕΝ

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

ὡς ΠΡΟ ΒΑ ΤΑ ΣΦΑ ΓΗΣ· ὦ ΣΩ ΣΟΝ ΤΟΝ ΛΑ ΟΝ

CANON I, 1



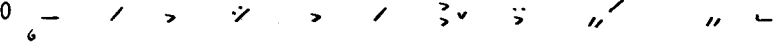
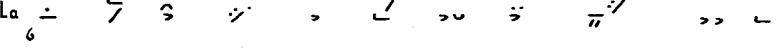




23

H
 σου ό θε - ός ή - μών· * σὺ γὰρ ἰ - σχύς
 G
 O
 La
 Vb
 Sa
 Sb
 Y

H
 G
 O
 La
 Vb
 Sa
 Sb
 Y

ΣΟΥ Ο ΘΕ ΟΣ Η ΜΩΝ· * ΣΥ ΓΑΡ Ι ΣΧΥΣ

H 
 G 
 O 
 La 
 Vb 
 Sa 
 Sb 
 Y 

H 
 G 
 O 
 La 
 Vb 
 Sa 
 Sb 
 Y 

ΤΩΝ Α ΣΘΕ ΝΟΥΝ ΤΩΝ ΚΑΙ ΕΠ ΑΝ ΟΡ ΘΩ ΣΙΣ.

CANON I, 1

25

Ὡδὴ ζ'

H

G

O

La

Vb

Sa

Sb

Y

H

G

O

La

Vb

Sa

Sb

Y

ΣΕ ΝΟ Η ΤΗΝ ΘΕ Ο ΤΟ ΚΕ ΚΑ ΜΙ ΝΟΝ ΚΑ ΤΑ ΝΟ ΟΥ ΜΕΝ

H οἱ πι - στοί· ² ὥς γὰρ παῖ - δας ἔ - σω - σε τρεῖς.
 G
 O
 La
 Vb
 Sa
 Sb *acc.*
 Y

H > ♮ 2 ♯ ♮ > ♯ ♮ ♮ ♮
 G > ♮ 2 ♯ ♮ 2 ♯ ♮ ♮ ♮
 O > ♮ 3 ♮ ♮ > ♮ ♮ ♮ ♮
 La > ♮ 4 ♮ ♮ ♮ ♮ ♮ ♮
 Vb > ♮ 3 ♮ ♮ ♮ ♮ ♮ ♮
 Sa > ♮ 4 ♮ ♮ ♮ ♮ ♮ ♮
 Sb > ♮ 4 ♮ ♮ ♮ ♮ ♮ ♮
 Y > ♮ 3 ♮ ♮ ♮ ♮ ♮ ♮

ΟΙ ΠΙ ΣΤΟΙ· ² ΩΣ ΓΑΡ ΠΑΙ ΔΑΣ Ε ΣΩ ΣΕ ΤΡΕΙΣ·

CANON I, 1

27

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

3 ό ύ - περ υ - ψού με νος. 4 κό σμον άν ε και νι σεν

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

ΕΝ ΤΗ ΓΑΣΠΡΙ ΣΟΥ Ο ΛΟ ΚΛΗ ΡΟΝ· Ο ΑΙ ΝΕ ΤΟΣ·

CANON I, 1

29

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

* ΤΩΝ ΠΑ ΤΕ ΡΩΝ ΘΕ ΟΣ ΚΑΙ Υ ΠΕΡ ΕΝ ΔΟ ΞΟΣ.

Ὡδή η'

H
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

G
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

O
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

La
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

Vb
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

Sa
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

Sb
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

Y
 Έν κα - μί - νω παῖ - δες Ἰ - σρα - ῆλ. 2 ὥς ἐν

H 2

G 2

O 2

La 2

Vb 2

Sa 2

Sb 2

Y 2

ΕΝ ΚΑ ΜΙ ΝΩ ΠΑΙ ΔΕΣ Ι ΣΡΑ ΗΛ. 2 ΩΣ ΕΝ

H κα - θα - ρώ - τε - ρον χρὴ - σοῦ. ⁴ ἀπ - έ - στιλ - βον λέ - γον - τες.

G ⁴ ⁵

O ⁴ ⁵ ? ?

La ⁴ ⁵

Vb ⁴

Sa ⁴ ⁵

Sb

Y ³

H ⁴

G ⁴ ⁵

O ⁴ ⁵

La ⁴ ⁵

Vb ⁴

Sa ⁴ ⁵

Sb

Y ³

KA ΘΑ ΡΩ ΤΕ ΡΟΝ ΧΡΥ ΣΟΥ

⁴ ΑΠ Ε ΣΤΙΛ ΒΟΝ ΛΕ ΓΟΝ ΤΕΣ

CANON I, 1

33

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

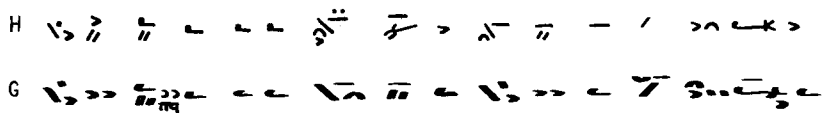
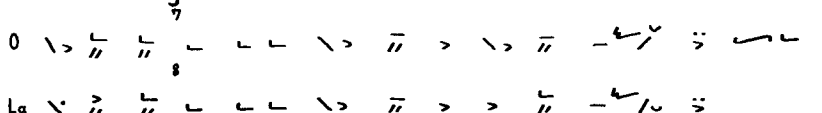
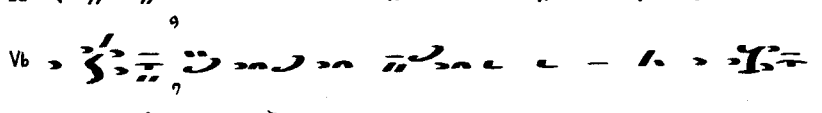
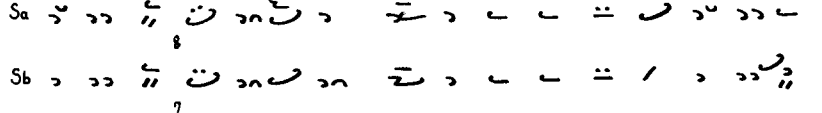
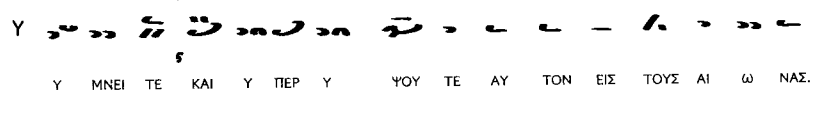



 Sa

 Sb

 Y

ΕΥ ΛΟ ΓΕΙ ΤΕ ΠΑΝ ΤΑ ΤΑ ΕΡ ΓΑ ΤΟΝ ΚΥ ΡΙ ΟΝ

H 
 G 
 O 
 La 
 Vb 
 Sa 
 Sb 
 Y 

H 
 G 
 O 
 La 
 Vb 
 Sa 
 Sb 
 Y 

Y MNEI TE KAI Y PER Y YOY TE AY TON EIS TOYΣ AI Ω NAS.

CANON I, 1

35

Ὁδὴ θ'

H Τύ - πον τῆς ἀ - γνῆς λο - χεί - ας σου. ² πυρ - πο - λου - μέ - νη
 G
 O
 La
 Vb
 Sa
 Sb
 Y *acc.*

H
 G
 O
 La
 Vb
 Sa
 Sb
 Y

TY ΠΟΝ ΤΗΣ Α ΓΝΗΣ ΛΟ ΧΕΙ ΑΣ ΣΟΥ. ² ΠΥΡ ΠΟ ΛΟΥ ΜΕ ΝΗ

H
πά-τος εἰ-δει-ξεν ὁ φλε-κτος· καὶ νῦν καθ' ἡ-μῶν

G

O

La

Vb

Sa

Sb

Y

[illegible]

ΒΑ ΤΟΣ Ε ΔΕΙ ΞΕΝ Α ΦΛΕ ΚΤΟΣ· ³ ΚΑΙ ΝΥΝ ΚΑΘ Η ΜΩΝ

CANON I, 1

37

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

H

 G

 O

 La

 Vb

 Sa

 Sb

 Y

ΤΩΝ ΠΕΙ ΡΑ ΣΜΩΝ Α ΓΡΙ ΑΙ ΝΟΥ ΣΑΝ· 4 ΚΑ ΤΑ ΣΒΕ ΣΑΙ

H 
 αἰ - τοῦ - μεν τὴν χά - μι - νον. 5 ἵ - να σε θε - ο - τό - κε

G  5

O  5

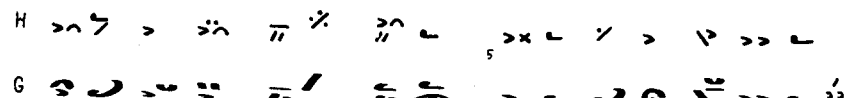
La  5

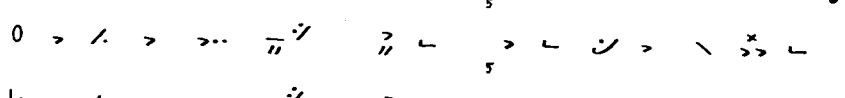
Vb  5

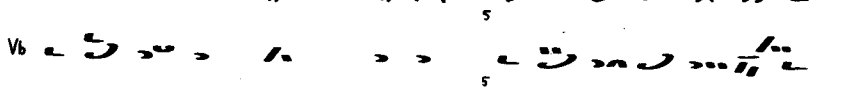
Sa  5

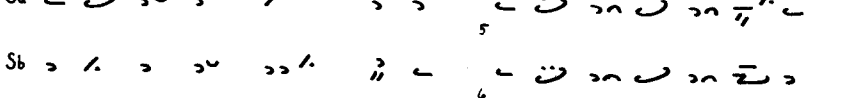
Sb  6

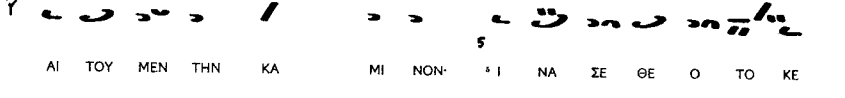
Y  5


H  5


G  5


O  5

La  5

Vb  5

Sa  5

Sb  6

Y  5

AI TOY MEN THN KA MI NON- 5 I NA SE OE O TO KE

CANON I, 1

39

H
 G
 O
 La
 Vb
 Sa
 Sb
 Y

H
 G
 O
 La
 Vb
 Sa
 Sb
 Y

Α ΚΑ ΤΑ ΠΑΥ ΣΤΩΣ ΜΕ ΓΑ ΛΩ ΝΩ ΜΕΝ.

Canon 2

By John the Monk

Ὡδὴ α'. H fol. 1v

Ἄ - σω - μεν λα - οί.² ἐ - πι - νί - κι - ον ἄ - σμα Χρι - στῶ τῶ Θε - ῶ .

³ τῶ ἐκ νε - κρῶν ἄ - να - στάν - τι. ⁴ τῇ τρί - τη ἡ - μέ - ρα.⁵ καὶ

τὴν πε - σοῦ - σαν φύ - σιν ἡ - μῶν. ⁶ ἐκ θα - νά - του καὶ φθο - ρᾶς ἐ -

λευ - θε - ρώ - - σαν - τι. ⁷ ἐν - δό - ξως ὅ - τι δε - δό - ξα - σται.

Ὡδὴ γ'. H fol. 2r

Στεῖ - ρα ψυ - χὴ Θε - ῶ καρ - πο - φό - ρη - σον.² καὶ βό - η - σον

ἐν στε - να - γμοῖς.³ ἄ - νά - στα Κύ - ρι - ε . σῶ - σον τὸν λα -

όν σου.⁴ ὁ στε - ρε - ῶν ἐν συν - έ - σει τοῦς οὐ - ρα - νούς.

Ὡδὴ δ'. H fol. 2r

Ὁ ἱ - ε - ρὸς Ἀμ - βα - χούμ.² τὴν ἄ - φρα - στὸν σου καὶ θεί -

αν Λό-γε ³ κέ - νω - σιν· προ-ο - ρῶν ἀν-ε - κραύ - γα - ζεν·
 ἡ - ξει ὁ Θε-ὸς ἐξ ὁ-ρους· ἐκ λα-γό - νων μη-τρι-κῶν
⁵ τοῦ σῶ-σαι τὸν Ἀ - δάμ· τῇ θεί-α ἁ - να - στά - σει αὐ-τοῦ.

ᾠδὴ ε'. H fol. 2r

Ὁ Ἥ - σα-ΐ - ας κα-θαρ-θείς· τοῖς χεί-λε-σι σε-ρα-φι - κῶς· ² τὸν
 ἐ - πὶ θρό-νου Χε-ρου-βίμ· ³ προ-ε - ώ - ρα - κε Θε-όν· ⁴ καὶ τοῖς
 λα-οῖς ἐπ-ορ-θρί-σας· κραυ-γά-ζειν ἐ - δί - δα-ξεν· ἄν - έ - -
 στη ὁ Κύ-ρι-ος· ⁵ ὁρ-θρον φα-ει-νὸν ἁ - να - τεί - λας ἡ - μῖν.

ᾠδὴ ζ'. H fol. 2r

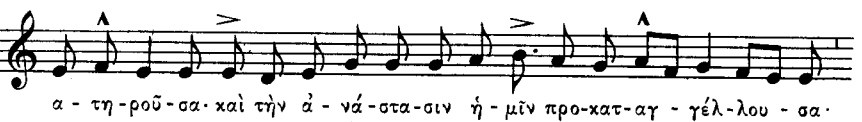
Ὁ προ-φή - τής ἐν τῷ κή - τει πά - λαι· εἰς - δὺς ² προσ-τά -
 γμα - τι δε-σπο-τι-κῶ· ³ σταυ-ρὸν ἐ - τύ - που ταῖς χερ-σί· τὴν τα -
 φήν τῇ καθ - ὁ - δῳ· ἁ - νά-στα-σιν τὴν παμ-φα-ῇ· ⁴ τῇ τρι -



ᾠδὴ ζ'. H fol. 2r



ᾠδὴ η'. H fol. 2r



ᾠδὴ θ'. H fol. 2v

'Η ἄ-σπι-λος ἄ-μνάς. 2 τὸν ἄ-μνὸν καὶ ποι-μέ-να. 3 ἐ-
 πὶ σταυ-ροῦ καθ-ο-ρῶ-σα. 4 ἐκ-πλητ-το-μέ-νη τῷ θαύ-
 μα-τι 5 ἄν-ε-βό-α μη-τρι-κῶς. 6 τί τὸ ὁ-ρώ-
 με-νον. 7 γλυ-κύ-τα-τον καὶ παμ-φίλ-τα-τον τέ-κνον. 8 ἡ
 σύλ-λη-ψις ἄ-φρα-στος. 9 καὶ ὁ τό-κος ὑ-πὲρ φύ-σιν.
 10 καὶ τίς ὁ πλοῦ-τος τῆς σῆς οἰ-κο-νο-μί-ας. 11 ὅ-
 μως 12 δι-ὰ τὸ σῶ-σαι τὸν Ἀ-δάμ. 13 ὑφ-
 ἱ-στα-σαι τὰ πά-θη. 14 ἀλ-λὰ ἄ-νά-στα τρι-ή-με-
 ρος. 15 ὡς θε-ός καὶ λυ-τρω-τῆς. σῶ-ζων τὸ γέ-νος τῶν βρο-
 τῶν. 16 καὶ με-γα-λύ-γων τὴν ἄ-φρά-στως τε-κοῦ-σαν σε.

Canon 3

Of the Resurrection

Ὡδὴ α'. H fol. 2v

Δου-λεί-ας Χρι-στός ἐ-λυ-τρώ-σα-το. ² τὸν Ἰ-σρα-ήλ
τοῦ Φα-ρα-ώ. ³ καὶ δι-ή-γα-γεν ἁ-βρό-χως. ⁴ ἄ-δον-τα
ἐ-πι-νί-κι-ον ὡ-δήν ⁵ ὅ-τι δε-δό-ξα-ται.

Ὡδὴ γ'. H fol. 2v

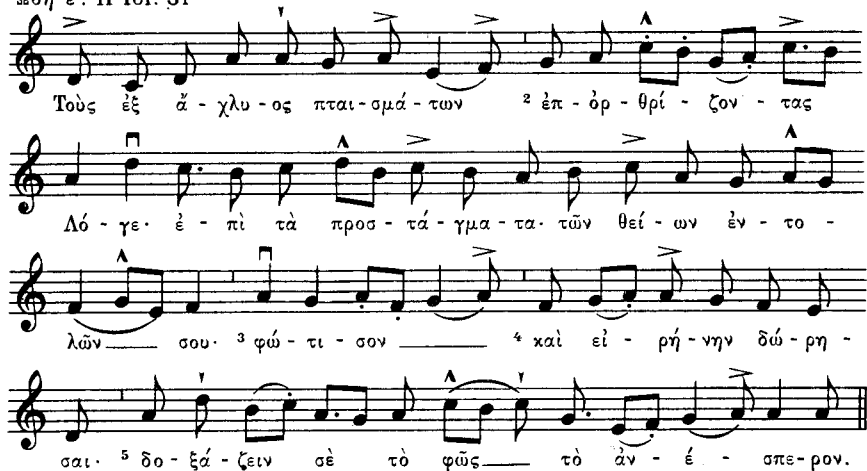
Ὁ ὑ-ψῶν τὸ χέ-ρας τῶν εἰς σέ— πε-ποι-θό-των.
² καὶ ἐν τῇ πέ-τρα-στη-ρί-ζων τῶν σῶν θε-λη-μά-των.
³ ἄ-γι-ος ————— Κύ-ρι-ος ————— *dim.* εἰ καὶ δί-και-ος.

Ὡδὴ δ'. H fol. 2v

Προ-ο-ρῶν σου Λό-γε. ² τὴν φρι-κτὴν οἰ-κο-νο-μί-αν.
³ ὁ προ-φή-της Ἀμ-βα-κούμ. ἀν-έ-κρα-γεν ἐν φό-βῳ. ⁴ ἐ-λή-
λυ-θεν ἔ-φα-νεν. ἡλ-θεν ἔ-σω-σεν ἡ — — — — — μάς.



ᾠδὴ ε'. H fol. 3r

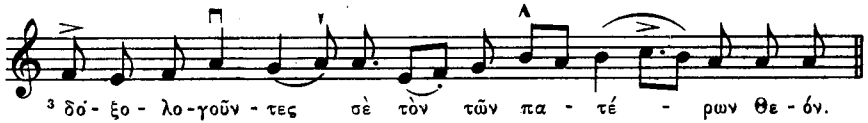


ᾠδὴ ς'. H fol. 3r



ᾠδὴ ζ'. H fol. 3r





ᾠδὴ η'. H fol. 3r



ᾠδὴ θ'. H fol. 3r



Canon 4

By John the Monk. For the Dormition
of the Blessed Virgin Mary

Ὡδὴ α'. Η fol. 3 v

Πα - γι - ω - θεῖ - σα ρευ - στή οὐ - σί - α. ² θα - λασ - σο - βά - μο -
να λα - ὄν πε - ζὸν δι - έ - σω - σεν. ³ αὐ - θις δὲ συρ -
ρεύ - σα - σα θεί - ω προσ - τά - γμα - τι πλή - θυν. ⁴ ὁ - πι - σθό - πουν τῷ τυ -
ράν - νω. ⁵ συγ - κατ - έ - κλυ - σεν ἄρ - δην. ⁶ δι - ό
⁷ ἄ - σω - μεν τῷ θαυ - μα - στώ σω - τῇ - ρι ὅ - τι δε - δό - ξα - σται.

(Ὡδὴ α'). Ἄλλος. Η fol. 3 v

Πε - ποι - κιλ - μέ - νη τῇ θεί - α δό - ξη. ² ἡ ί - ε - ρὰ καὶ εὐ -
κλε - ῆς Παρ - θε - νε μνή - μη σου. ³ πόν - τας συν - η -

γά-γε-το ⁴ πρὸς εὐ-φρο-σύ-νην τοὺς πι-στούς. ⁵ ἐξ-αρ-χού-σης Μα-
 ρι-άμ με-τὰ χο-ρῶν καὶ τυμ-πά-νων. τῷ σῶ ⁹ ⁶ ἄ-
 δον-τας μο-νο-γε-νεῖ. *dim.* ἐν-δό-ξως ὅ-τι δε-δό-ξα-σται.

Ὦδὴ γ'. H fol. 3v

Ἡ δη-μι-οὐρ-γι-κὴ ² καὶ συν-ε-κτι-κὴ τῶν ἁ-πάν-των. ³ Θε-
 οῦ σο-φί-α καὶ δό-να-μις. ⁴ ἁ-κλι-νὴ ἁ-κρά-δαν-τον
⁵ τὴν ἐκ-κλη-σί-αν στή-ρι-ξον Χρι-στέ. ⁶ μό-νος γὰρ εἶ ἁ-γι-ος.
⁹ ⁷ ὁ ἐν ἁ-γί-οις ἁ-να-παυ-ό-με-νος.

Ὦδὴ δ'. H fol. 3v

Ρή-σεις προ-φη-τῶν καὶ αἰ-νί-γμα-τα. ² τὴν σάρ-κω-
 σιν ὑπ-έ-φη-ναν ³ τὴν ἐκ παρ-θέ-νου σου Χρι-στέ.
⁴ φέγ-γος ἁ-στρα-πῆς σου. ⁵ εἰς φῶς ἐ-θνῶν ἐξ-ε-


 λεύ - σε - ται· ⁶ καὶ φω - νή - σει ἄ - βυσ - σος ἐν ἁ - γαλ -
 λι - ᾶ - σει· ⁷ τῇ δυ - νά - μει σου δό - ξα φιλ - ᾶν - θρω - πε.

Ὡδὴ ε'. H fol. 3v


 Τὸ θεῖ - ον καὶ ἄρ - ρη - τον κάλ - λος· ² τῶν ἁ - ρε - τῶν σου Χρι -
 στῆ δι - η - γή - σο - μαι· ³ ἐξ ἁ - ὕ - δι - ου γὰρ δό - ξης·
⁴ συν - α - ῥ - δι - ον ἐν - υ - πό - στα - τον λάμ - ψαν ἀπ - αύ -
 γα - σμα· ⁵ παρ - θε - νι - κῆς ἁ - πό γα - στρός· ⁶ τοῖς ἐν σκό -
 τει καὶ σκι - ᾷ· ⁷ σω - μα - τω - θεὶς ἀν - ῥ - τει - λεν ἡ - λι - ος.

Ὡδὴ ς'. H fol. 4r


 Ἄ - λι - ον πον - το - γε - νές· κη - τῶ - ον ἐν - τό - σθι - ον πῶρ -
² τῆς τρι - η - μέ - ρου τα - φῆς σου πρό - ει - κο - νί - σμα - τι· ³ οὐ Ἰ -
 ω - νᾶς ὑ - πο - φή - τῆς ἁ - να - δέ - δει - κται· ⁴ σε - σω - σμέ -

vos γὰρ ὥς καὶ προ - πέ - - πο - το. ⁵ ἀ - σι - νῆς ἐ - βό -
 α. ⁶ θύ - σω σοὶ με - τὰ φω - νῆς αἰ - νέ - σε - ως Κύ - ρι - ε.

ᾠδὴ ζ'. H fol. 4r

Ἰ - τα - μῶ θυ - μῶ τε καὶ πυ - ρί. ² θεῖ - ος ἔ - ρως ἀν - τι - τατ -
 τό - - με - νος. ³ τὸ μὲν πῦρ ἐ - δρό - σι - ζε. ⁴ τῶ θυ - μῶ
 δὲ ἐ - γέ - λα. ⁵ θε - ο - πνεύ - στω λο - γι - κῇ. ⁶ τῇ τῶν ὁ - σί -
 - - ων ⁷ τρι - φθογ - γο - λύ - ρα ἀν - τι - φθεγ - γό - με - νος. ⁸ μου - σι -
 κοῖς ὀρ - γά - νοις ἐν μέ - σω φλο - γός. ⁹ ὁ δε - δο - ξα - σμέ -
 νος ¹⁰ τῶν πα - τέ - ρων καὶ ἡ - μῶν θε - ὸς εὖ - λο - γη - τὸς εἶ.

ᾠδὴ η'. H fol. 4r

Φλό - γα δρο - σί - ζου - σαν ὁ - σί - ουσ. ² δυσ - με - νεῖς δὲ
 κα - τα - φλέ - γου - σαν. ³ ἄγ - γε - λος θε - οῦ ὁ παν - σθε - νῆς.

ἔ - δει - ξε παι - σί· ⁴ ζω - αρ - χι - κήν δὲ πη - γήν εἰρ - γά - σα -
 το· — τήν θε - ο - τό - κον· φθο - ράν θα - νά - - του· ⁵ καὶ
 ζω - ἦν βλυ - στά - νου - σαν τοῖς μέλ - που - σιν· — ⁶ τὸν δη - μι -
 ουρ - γὸν μό - νον ὁ - μνοῦ - μεν· ⁷ οἱ λε - λυ - τρω - μέ - - νοι· —
dim.
⁸ καὶ ὁ - περ - - ο - ψοῦ - μεν εἰς πάν - τας τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 4r

Νε - νί - κην - ται τῆς φύ - σε - ως οἱ ὅ - ροι· ἐν σοὶ παρ - θέ -
 νε ἄ - χραν - τε· — παρ - θε - νεύ - ει γὰρ τό - κος καὶ
 ζω - ἦν προ - μνη - στεύ - ε - ται θά - να - τος· ² ἡ με - τὰ τό -
 κον παρ - θέ - νος· καὶ με - τὰ θά - να - τον ζῶ - σα· ³ σώ - ζεις
 ἂ - εἰ· ⁴ θε - ο - τό - κε τήν κλη - ρο - νο - μί - αν σου.

Canon 5

Of the Resurrection

Ὡδὴ α'. H fol. 4 v

Ἀ - σω - μεν πάν - τες λα - οί - ² τῷ ἐκ πι - κρᾶς δου - λεί - ας .

³ Φα - ρα - ὦ τὸν Ἰ - σρα - ἡλ ἀπ - αλ - λά - ξαν - τι . ⁴ καὶ ἐν βυ -

θῷ θα - λάσ - σης . πο - δι ἀ - βρό - χῳ ὁ - δη - γή - σαν - τι .

⁵ ὦ - δὴν ἐ - πι - νί - κι - ον ὅ - τι δε - δό - ξα - σται .

Ὡδὴ γ'. H fol. 4 v

Στε - ρέ - ω - σὸν με Χρι - στέ . ² ἐ - πὶ τὴν ἁ - σει - στον πέ - τραν τῶν

ἐν - το - λῶν σου . καὶ φώ - τι - σὸν με φω - τὶ τοῦ προσ - ῳ - που σου .

³ οὐκ ἔ - στιν ἁ - γι - ος γὰρ πλὴν σοῦ φιλ - ἄν - θρω - πε .

Ὡδὴ δ'. H fol. 4 v

Ἀ - κη - κο - ὡς ὁ προ - φή - της Χρι - στέ . ² τὴν ἁ - κο - ῆν σου ἐ -

φο - βή-θη. ³ ὅ - τι μέλ-λεις ἐκ παρ-θέ-νου προ-ελ-θεῖν. ⁴ καὶ ἐ-
 βό-η - σε τρώ-μω. — δό-ξα τῇ δυ-νά - μει σου Κύ - ρι - ε.

Ὡδὴ ε'. H fol. 4v

Ἐκ νυ - κτός ὁρ-θρί-ζον-τες ὁ - μνοῦ-μεν σε Χρι-στέ. ² τὸν τοῦ
 πα-τρός συν - άν-αρ-χον καὶ σω-τῇ-ρα τῶν ψυ-χῶν ἡ - μῶν.
³ τὴν εἰ - ρή - νην τῷ κό - σμῳ πα-ρά-σχου φίλ - άν - - θρω - πε.

Ὡδὴ ς'. H fol. 4v

Ὡς ἐν πε-λά - γει τοῦ βί - ου. ταῖς τρι - κυ - μί - αῖς κατ-αν -
 τλού - με - νος. ² τῶν πα-θῶν κλυ - δω - νί - ζο - μαι.
³ ἀλλ' ὥς — Ἰ - ω - νᾶς βο - ῶ σοι. άν - ά - γα -
 γε — — — ἐκ φθο-ρᾶς τὴν ζω - ῆν μου Κύ - ρι - ε.

Ὡδὴ ζ'. H fol. 4v

Εἰ - κό - νι λα-τρεύ-ειν μου-σι - κῆς συμ-φω - νί - ας. συγ-κα - λου -
 μέ - νης λα-οός. ² ἐκ τῶν ὠ - δῶν Σι - ῶν — ᾄ - δον-τες. ³ πα -

τρι-κῶς οἱ παῖ-δες Δα-υΐδ· 4 τυ-ράν-νου — *dim.* ἔ-λυ-σαν τὸ *dim.*
 πα-λίμ-φη-μον δό-γμα· 5 καὶ τὴν φλό-γα — εἰς ὁρό-σον μετ-έ-βαλ-
 λον· 6 ὅ-μνον ἀ-να-μέλ-πον-τες· 7 ὁ ὅ-περ-υ-ψού-με-
 νος — τῶν πα-τέ-ρων ἢ μῶν Θε-ὸς εὐ-λο-γη-τὸς εἰ εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ η'. H fol. 5r

Τὸν ἐν φλο-γί — πυ-ρός· και-ο-μέ-νης κα-μί-νου· δι-
 α-φυ-λά-ξαν-τα παῖ-δας· καὶ ἐν μορ-φῇ ἀγ-γέ-
 λου· συγ-κα-τα-βάν-τα τού-τοις· ὁ — μνηΐ-τε — *dim.* Κύ-
 ρι-ον· *dim.* 2 καὶ ὁ — περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 5r

Σὲ τὴν φα-ει-νὴν λαμ-πά-δα· καὶ μη-τέ-ρα τοῦ φω-
 τός· 2 τὴν ἀ-ρί-ζη-λον δό-ξαν· καὶ ἀ-νω-τέ-ραν πάν-των
 τῶν ποι-η-μά-των· 3 ἐν — ὕ-μνοις με-γα-λό-νω-μεν.

Canon 6

For Easter Sunday

Ὡδὴ α'. H fol. 5r

Ἀ - να - στά - σε - ως ἡ - μέ - ρα¹ λαμ - πρυν - θῶ - μεν λα - οί.² ¹G O
²Ω

²πά - σχα Κυ - ρί - ου πά - σχα¹ ³ἐκ γὰρ θα - νά - του πρὸς ζω - ¹Ω

ἡν¹ καὶ ἐκ γῆς πρὸς οὐ - ρα - νόν² ⁴Χρί - στὸς ὁ Θε - ¹Ω - H
²Ω - G H

ὃς¹ ἡ - μᾶς δι - ε - βί - βα - σεν² ἐ - πι - νί - κι - ον³ ἄ - δον - τας. ¹Ω - H O
²G L La O
³La

Ὡδὴ γ'. H fol. 5r

Δεῦ - τε πό - μα πί - ω - μεν καὶ - νόν¹ ²οὐκ ἐκ πέ - τρας² ἄ - γό - νου ¹Ω
²La


τε - ρα - τουρ - γού - με - νον¹ ³ἀλλ' ἀ - φθαρ - σί - ας πη - γήν² ⁴ἐκ ¹Ω - Y
²Ω - G Y

τά - φου ὁμ - βρή - σαν - τα Χρι - στόν¹ ⁵ἐν ᾧ στε - ρε - ού - με - θα. ¹Ω

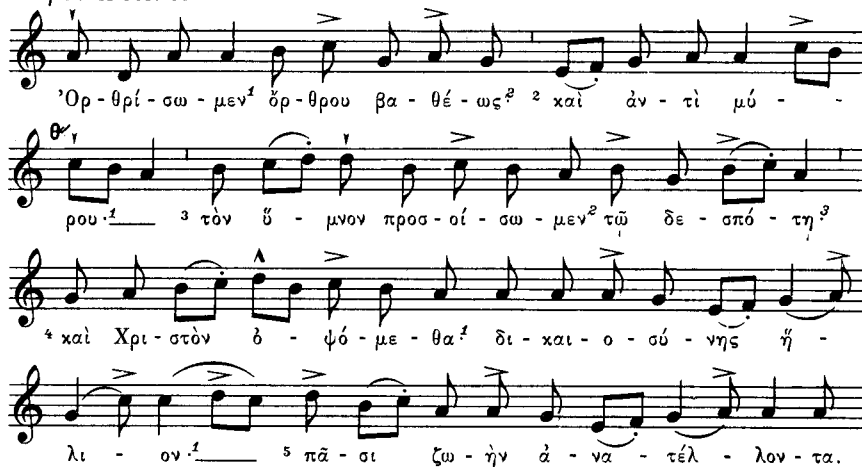
Ὡδὴ δ'. H fol. 5r

dim.
 Ἐ - πὶ τῆς θεί - ας φυ - λα - κῆς¹ ὁ Θε - η - γό - ρος Ἀμ - βα - κοῦμ² στή - ¹G L La O
²La Sa Y

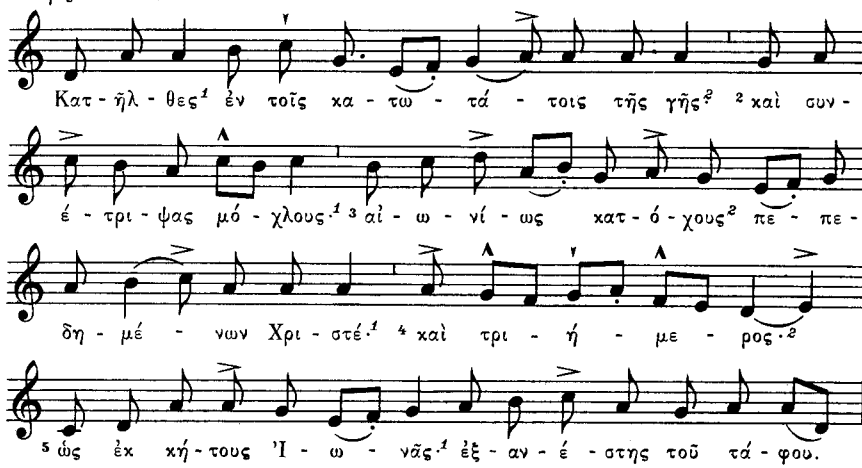
τω μεθ' ἡ - μῶν¹ καὶ δει - κνύ - τω² φα - εσ - φό - ρον ἄγ - γε - λον³ δι - α - ¹Ω - H Y
²G L La
³Ω - G H


 πυρ-σί-ως λέ-γον-τα¹ ² σή-με-ρον² σω-τη-ρί-α τῷ κό-¹Ω
 σμῶ¹ ³ ὅ-τι ἀ-νέ-στη Χρι-στός ὡς παν-το-δύ-να-μος. ¹Ω ²G L La Sa

Ὡδὴ ε'. H fol. 5r


 Ὁρ-θρί-σω-μεν¹ ὁρ-θρου βα-θέ-ως² ² καὶ ἀν-τὶ μύ-¹L La Sa
 ρου¹ ³ τὸν ὕ-μνον προσ-οί-σω-μεν² τῷ δε-σπό-τη³ ²Sa ³Ω-Sa
⁴ καὶ Χρι-στόν ὁ-ψό-με-θα¹ δι-και-ο-σύ-νης ἥ-¹G La O Sa
 λι-ον¹ ⁵ πα-σι ζω-ήν ἀ-να-τέλ-λον-τα. ¹Ω

Ὡδὴ ε'. H fol. 5r


 Κατ-ήλ-θες¹ ἐν τοῖς κα-τω-τά-τοις τῆς γῆς² ² καὶ συν-¹Sb ²Ω
 ἐ-τρι-ψας μό-χλους¹ ³ αἰ-ω-νί-ως κατ-ό-χους² πε-πε-¹Ω-G Sa ²La Sb
 δη-μέ-νων Χρι-στέ¹ ⁴ καὶ τρι-ή-με-ρος² ¹Ω ²Ω-Υ
⁵ ὡς ἐκ κή-τους Ἰ-ω-νάς¹ ἐξ-αν-έ-στης τοῦ τά-φου. ¹Ω-H Υ

Ὡδὴ ζ'. H fol. 5v


 Ὁ παῖ-δας ἐκ κα-μί-νου ρυ-σά-με-νος¹ ² γε-νό-με-νος ¹Ω

Canon 7

For the Elevation of the Holy Cross

Ὡδὴ α'. H fol. 5 v

Ὁ θει - ό - τα - τος προ - ε - τυ - πω - σε πά - λαι Μω - σῆς .
² ἐν ἐ - ρυ - θρῷ θα - λάσ - σῃ . ³ δι - α - βι - βά - σας Ἰ - σρα - ῆλ .
⁴ τὸν σταυ - ρὸν σου τὴν ὑ - γράν . τῇ ρά - - βῶ τε - μών .
 ὦ - δὴν σοὶ ἐπ - ά - ξι - ον . ά - να - μέλ - πων Χρι - στέ ό θε - ός .

Ὡδὴ γ'. H fol. 6 r

Στε - ρέ - ω - σον δέ - σπο - τα Χρι - στέ . ² τῷ σταυ - ρῷ σου ἐν πέ - τρα
 με τῆς πί - στε - ως . ³ μὴ σα - λευ - θῇ - ναι τὸν νοῦν . ⁴ έ -
 χθροῦ προσ - βο - λαῖς τοῦ δυ - σ - με - νοῦς . ⁵ μό - νος γὰρ εἶ ά - γι - ος .

Ὡδὴ δ'. H fol. 6 r

Ἐ - πὶ σταυ - ροῦ σε δυ - να - τέ - φω - στήρ ό μέ - γας κατ - ι - δών . *dim.*
 τρό - μω ἐπ - αρ - θείς . ² τὰς ά - κτῖ - νας συν - έ - στει - λεν έ - κρυ - ψε .

πα - σα δέ κτι - σεις ὕ - μνη - σεν· ⁴ ἐν φό - βῳ τὴν σὴν οἰ - κο - νο -
 μί - αν· ⁵ καὶ γάρ ἐ - πλή - σθη ἡ γῆ τῆς σῆς αἰ - νέ - σε - ως.

ᾠδὴ ε'. H fol. 6r

ᾠ - θρί - ζον - τέες σε ἀν - υ - μνου - μεν σω - τῆρ οἰ - κτίρ - μων· ² εἰ - ρή - νην
 εὐ - ρά - με - νοι τῷ σταυ - ρῷ σου· ³ δι' οὗ ἀν - ε - καί - νη - σας τὸ γέ - νος τὸ
 ἀν - θρώ - πι - νον· ⁴ φῶς πρὸς ἀν - έ - σπε - ρον ἄ - γων ἡ - μᾶς.

ᾠδὴ ε'. H fol. 6r

Τὸν τύ - πον τοῦ θεί - ου σταυ - ροῦ Ἰ - ω - νᾶς· ² ἐκ κοι - λί - ας τοῦ κή -
 τους· ³ τε - τα - μέ - ναις πα - λά - μαις προ - δι - ε - χά - ρα - ξε· καὶ ἀν -
 έ - θο - ρε ⁴ σε - σω - σμέ - νος τοῦ θη - ρὸς τῇ δυ - νά - μει σου Δό - γε.

ᾠδὴ ζ'. H fol. 6r

Φλο - γώ - σε - ως τοὺς παῖ - δας ὁ πά - λαι ρυ - σά - με - νος· ² σάρ - κα προσ -
 λα - βό - με - νος ἡλ - θεν ἐ - πί γῆς· καὶ ἐν σταυ - ρῷ προσ - η - λω - θείς·

³ σω - τη - ρί - αν ἡ - μῖν ἐ - δω - ρή - σα - το . ⁴ ὁ μό - νος εὐ - λο -
γη - τός . τῶν πα - τέ - ρων Θε - ὅς καὶ ὑ - περ - ἐν - δο - ξος .

ᾠδὴ η'. H fol. 6r

Χεῖ - ρας ² ἐν τῷ λάκ - κω βλη - θείς τῶν λε - ὄν - των πο - τέ . ὁ
μέ - γας ἐν προ - φή - ταις . ³ σταυ - ρο - ει - δῶς ἐκ - πε - τά - σας . ⁴ Δα - νι -
ἦλ ἀ - βλα - βής . ⁵ ἐκ τῆς τού - των κα - τα - βρώ - σε - ως *dim.*
σε - σω - σται . ⁶ εὐ - λο - γῶν Χρι - στὸν τὸν Θε - ὄν εἰς τοὺς αἰ - ῶ - νας .

ᾠδὴ θ'. H fol. 6v

ᾠ μῆ - τερ παρ - θέ - νε ² καὶ Θε - ο - τό - κε ἀ - ψευ - δής .
³ ἡ τε - κοῦ - σα ἀ - σπό - ρως Χρι - στὸν τὸν Θε - ὄν ἡ - μῶν .
⁴ τὸν ἐν σταυ - ρῷ ὑ - ψω - θέν - τα σαρ - κί . ⁵ ᾧ - παν - τες
ἀ - ξί - ως . ⁶ σὺν τού - τῳ σέ με - γα - λύ - νο - μεν .

Canon 8

For Christmas

Ὡδὴ α'. H fol. 6v

Χρι-στός γεν-νᾶ-ται δο-ξά-σα-τε.^{1 2} Χρι-στός ἐξ ¹Ω

οὐ-ρα-νῶν ἀ-παν-τή-σα-τε.^{1 3} Χρι-στός ἐ- ¹Ω-Sa

πὶ γῆς ὑ-ψώ-θη-τε.¹ ⁴ ἄ-σα-τε τῷ Κυ- ¹Ω

ρί-ω¹ πᾶ-σα ἡ γῆ.² καὶ ἐν εὐ-φρο-σύν-νῃ.³ ¹La Pr Sa

⁵ ἀν-υ-μνή-σα-τε λα-οί.¹ ὅ-τι δε-δό-ξα-σαι. ²Ω-H ³Ω

Ὡδὴ α'. Ἄλλος. H fol. 6v

Πι-κρᾶς δου-λεί-ας ρυ-σθεῖς Ἰ-σρα-ήλ.^{1 2} τὴν ἄβα- ¹Ω

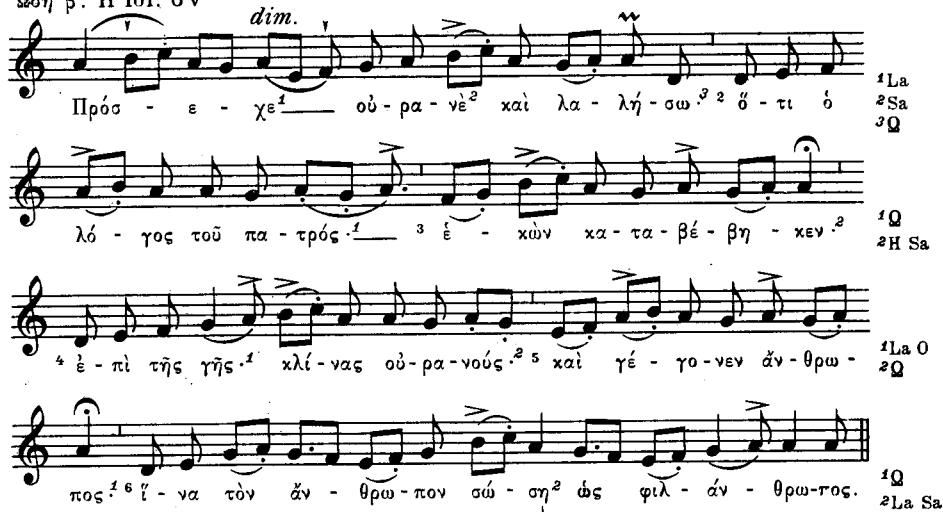
τον δι-ῆλ-θεν ὡς ἡ-πει-ρον.^{1 3} ἐ-χθρὸν καθ-ο- ¹Ω

ρῶν πον-τού-με-νον.¹ ⁴ ὁ-μνον ἐν εὐ-φρο-σύν- ¹Ω

νῇ¹ ⁵ ἄ-δει θε-ῶ.² τῷ τε-ρα-τοῦρ-γοῦν- ¹Ω-0 ²Ω ³Ω



Ὡδὴ β'. H fol. 6 v



Ὡδὴ γ'. H fol. 6 v



'Ωδὴ δ'. H fol. 7r

Μὴ ἐν τῇ σο-φί-α¹ καὶ τῷ πλού-τῳ καυ-χά-σθω θνη-¹ G La Sa

τὸς τῷ αὐ-τοῦ.^{1 2} ἀλ-λὰ τῇ πί-στει τοῦ Κυ-ρί-ου² ¹Ω
²H Sa

³ ὁρ-θο-δό-ξως κραυ-γά-ζων.¹ Χρι-στῷ² τῷ Θε-ῳ³ ¹La O Sa
²G La Sa
³H Sa

⁴ καὶ μέλ-πων ἁ-εῖ.¹ ⁵ ἐ-πὶ τὴν πέ-τραν τῶν σῶν ἐν-¹Ω

το-λῶν.¹ ⁶ στή-ρι-ξόν με δέ-σπο-τα.¹Ω

'Ωδὴ δ'. (Ἄλλος). H fol. 7r

Ρά-βδος ἐκ τῆς ρί-ζης Ἰ-εσ-σαί.^{1 2} καὶ ἄν-θος ἐξ αὐ-¹Ω

τῆς Χρι-στέ.¹ ἐκ τῆς παρ-θέ-νου ἄν-ε-βλά-στη-σας.^{2 3} ἐξ ¹Ω-G H
²Ω

ὁ-ρους ὁ αἰ-νε-τός.¹ κα-τα-σκή-ου δα-σέ-ος.^{2 4} ἡλ-¹Ω-G H
²Ω

θες σαρ-κω-θεὶς.¹ ἐξ ἁ-πειρ-άν-δρου.^{2 5} ὁ ἄ-ύ-λος καὶ ¹G
²Ω

θε-ός.¹ ⁶ δό-ξα τῇ δυ-νά-μει σου Κύ-ρι-ε.¹Ω

Ὡδὴ ε'. H fol. 7r

θε-ὸς ὧν¹ εἰ-ρή-νης² πα-τήρ οἰ-κτιρ-μῶν³ τῆς με-γά-λης βου-λῆς ^{1Sb}
 σου τὸν ἄγ-γε-λον¹³ εἰ-ρή-νην παρ-ε-χό-με-νον² ἀπ-έ-στει-λας ἡ- ^{1Q}
dim. μῖν¹ ⁴ ὁ-θεν θε-ο-γνω-σί-ας² πρὸς φῶς — ὁ-δη-γη-θέν-τες³ ^{2Q-H}
⁵ ἐκ νυ-κτὸς ὁρ-θρί-ζον-τες¹⁶ δο-ξο-λο-γοῦ-μεν σε φιλ-άν-θρω-πε. ^{1Q}

Ὡδὴ ε'. (Ἄλλος). H fol. 7r

Τὸ φῶς σου¹ τὸ ἄ-δυ-τον λάμ-πον Χρι-στέ² ταῖς καρ-δί-αις τῶν πί-στει ^{1O Sb}
 ὁ-μνούν-των σε¹³ εἰ-ρή-νην σου δω-ρού-με-νος² ἡ-μῖν τὴν ὁ-πέρ ^{1Q}
dim. νοῦν¹ ⁴ ὁ-πως ἐξ ἀ-γνω-σί-ας² νυ-κτὸς πρὸς τὴν ἡ-μέ-ραν³ ^{2Q-H}
⁵ τῶν ἐν-το-λῶν σου τρέ-χον-τες¹⁶ δο-ξο-λο-γῶ-μεν σε φιλ-άν-θρω-πε. ^{1Q}

Ὡδὴ ε'. H fol. 7r

Σπλάγ-χνων ἰ-ω-νᾶν¹² ἔμ-βρυ-ον ἀπ-ή-με-σεν² ^{1Q-G}
^{2Q}

³ ἐν - ά - λι - ος θήρ¹ οἶ - ον ἐ - δέ - ξα - το.² ⁴ τῇ παρ - θε - νῶ δέ.³ ¹Pr Sa
²Q
³Q-G H

ἐν - οι - κή - σας ὁ λό - γος καὶ σάρ - κα λα - βών.⁵ δι - ε - λή - λυ - θε ¹Q

φυ - λά - ξας ἀ - δι - ά - φθο - ρον.⁶ ἥς γάρ.² ⁷ οὐχ ὑπ - έ - ¹Q
²Q-Pr

στη ρεύ - σε - ως.¹ ⁸ τὴν τε - κοῦ - σαν κατ - έ - σχεν ἀ - πῆ - μαν - τον. ¹Q

('Ωδὴ ζ') ('Ἄλλος). H fol. 7v

Ὁ - - λος ἐκ πα - θῶν.¹ ἀ - μέ - τρων συν - έ - χο - μαι.² ¹Q-H
²Q

² καὶ κή - τει κα - κῶν¹ συγ - κα - τα - πέ - πο - μαι.² ³ ἀλλ' ἂν - ¹Sb
²Q

ά - γα - γε.¹ ἐκ φθο - ρᾶς ὁ θε - ός με.² ὥς πρὶν Ἰ - ω - νᾶν.³ ⁴ καὶ ¹La O Sa Sb
²Q

πί - στει τὴν ἀ - πά - θει - αν μοι δώ - ρη - σαί.⁵ ὁ - πως.² ⁶ ἐν φω - ¹Q
²Q

νῇ αἰ - νέ - σε - ως.¹ ⁷ ἀ - λη - θεί - ας τε πνεύ - μα - τι θύ - σω σοι. ¹Q

'Ωδὴ ζ'. H fol. 7v

Οἱ παῖ - δες εὐ - σε - βεί - α.¹ συν - τρα - φέν - τες δυσ - σε - βοῦς προσ - ¹Q-H

τά - γμα - τος.¹ ² κα - τα - φρο - νή - σαν - τες² πυ - ρός.³ ¹Q
²Pr Sa
³Q-Pr

³ ἄ - πει - λήν οὐκ ἐ - πτο - ή - θη - σαν.¹ ⁴ ἀλλ' ἐν μέ - σω τῆς φλο - γός ἐ - ¹Ω

στώ - τες ἐ - ψαλ - λον.¹ ⁵ ὁ τῶν πα - τέ - ρων θε - ὅς² εὐ - λο - γη - τὸς εἶ. ¹Ω ²Sa

Ὡδὴ ζ'. (Ἄλλος). H fol. 7v

Ἵπ - ῆλ - θον ὡς νομ - φῶ - να.¹ ² τῆς κα - μί - νου τὴν φλό - γα τὴν ἄ - ¹Ω - G

στε - κτον.¹ ³ οἱ δι' εὐ - σε - βεί - αν πο - τέ.² ⁴ παῖ - δες ἄ - ¹Ω ²Ω

γι - οι δει - χθέν - τες σα - φῶς.¹ ⁵ καὶ συμ - φῶ - νως με - λω - δοῦν - τες ¹Ω

ὑ - μνον ἐ - ψαλ - λον.¹ ⁶ ὁ τῶν πα - τέ - ρων θε - ὅς² εὐ - λο - γη - τὸς εἶ. ¹Ω ²Sa

Ὡδὴ η'. H fol. 7v

θαύ - μα - τος ὁ - περ - φυ - οὔς.¹ ἡ δρο - σο - βό - λος² ἐξ - ει - κό - νι - ¹Ω Sa ²Ω - H O

σε χά - μι - νος τρό - πον.¹ ² οὐ γὰρ οὔς ἐ - δέ - ξα - το.² φλέ - γει ¹Ω ²G La O Sb

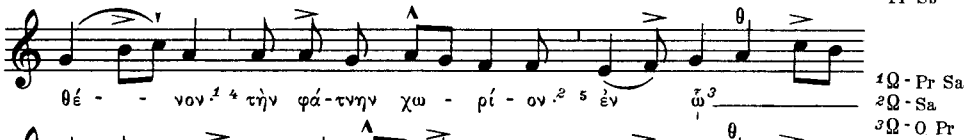
νέ - ουσ.¹ ὡς οὐ - δὲ πῦρ.² ⁴ τῆς θε - ὁ - τη - τος³ παρ - θέ - νου ἦν ¹Ω Pr Sa ²Ω ³Sa

ὑπ - ἐ - δὺ νη - δύν.¹ ⁵ δι - ὁ ἀν - υ - μνοῦν - τες² ἄ - να - μέλ - ¹Ω ²Sa

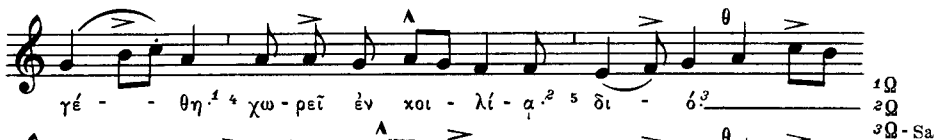
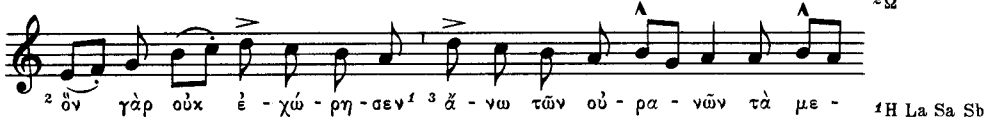
ψω - μεν.¹ ⁶ εὐ - λο - γεῖ - τω.² ⁷ ἡ κτί - σις πᾶ - σα τὸν ¹Ω ²Ω - Pr Sa



Ὡδὴ θ'. H fol. 7v



Ὡδὴ θ' (Ἄλλος). H fol. 8r



Canon 9

For Christmas

Ὡδὴ α'. H fol. 8r

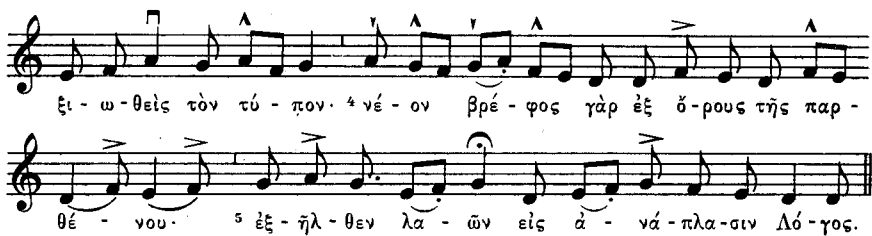
Ἐ-σω-σε λα-ὸν θαυ-μα-τουρ-γῶν δε-σπό-της. ² ὁ-γρὸν θα-λάσ-
σης κυ-μα χερ-σώ-σας πά-λαι. ³ ἐ-κὼν δὲ τε-χθεῖς. *dim.* ἐκ κό-ρης τρί-
βον βα-τήν. ⁴ πό-λου τί-θη-σιν ἡ-μῖν. ὃν κατ'
οὐ-σί-αν. ⁵ ἴ-σον τε πα-τρί καὶ βρο-τοῖς δο-ξά-ζο-μεν.

Ὡδὴ γ'. H fol. 8r

Νεῦ-σον πρὸς ὕ-μνους. ἰ-κε-τῶν εὐ-ερ-γέ-τα. ² ἐ-χθρου τα-
πει-νῶν τὴν ἐπ-ηρ-μέ-νην ὁ-φρύν. φέ-ρων τε παντ-επ-ό-
πτα τῆς ἀ-μαρ-τί-ας. ³ ὕ-περ-θεν ἀ-κλό-νη-τον ἐ-στη-ρι-
γμέ-νους. ⁴ μά-καρ με-λω-δοῦς ⁵ τῇ βά-σει τῆς πί-στε-ως.

Ὡδὴ δ'. H fol. 8r

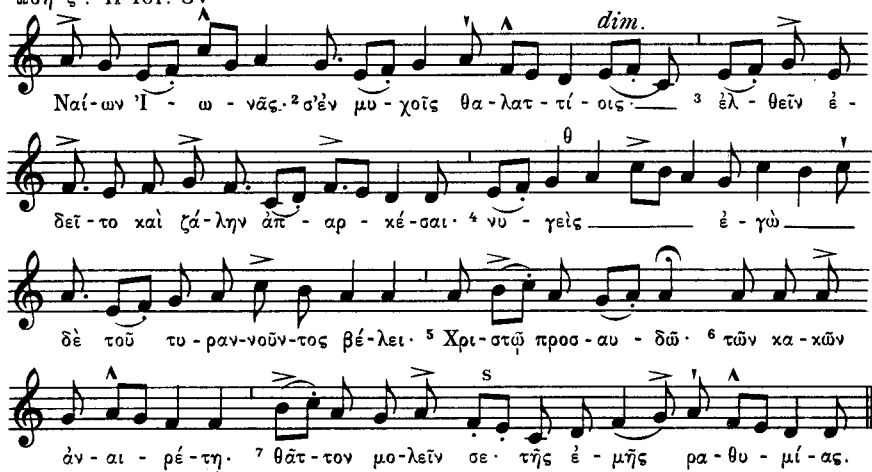
Γέ-νους βρο-τεί-ου. τὴν ἀ-νά-πλα-σιν πά-λαι. ² ἄ-δων
προ-φή-της. Ἀμ-βα-κούμ προ-μη-νύ-ει. ³ ἴ-δεῖν ἀ-φρά-στως ἀ-


 ξι - ω - θείς τὸν τύ - πον· ⁴ νέ - ον βρέ - φος γάρ ἐξ ὄ - ρους τῆς παρ -
 θέ - νου· ⁵ ἐξ - ἡλ - θεν λα - ῶν εἰς ἁ - νά - πλα - σιν Λό - γος.

Ὡδὴ ε'. H fol. 8r


 Ἐκ νυ - κτός — ἔρ - γων ἐ - σκο - τι - σμέ - νοις πλά - νης· ² ἰ - λα - σμόν
 ἡ - μῖν Χρι - στέ τοῖς ἐ - γρη - γό - ρως· ³ νῶν σοι τε - λοῦ - σιν ⁴ ὤ -
 μνον ὡς εὐ - ερ - γέ - τη· ἔλ - θοις πο - ρί - ζων ⁵ εὐ - χε - ρῇ
 τε τὴν τρί - βον· ⁶ καθ' ἣν ἁ - να - τρέ - χον - τες ⁷ εὐ - ροι - μεν κλέ - ος.

Ὡδὴ ε'. H fol. 8v


 Ναί - ων ἰ - ω - νας· ² σ' ἐν μύ - χοις θα - λατ - τί - οις· ³ ἐλ - θεῖν ἐ -
 δεῖ - το καὶ ζά - λην ἅπ - αρ - κέ - σαι· ⁴ νύ - γεις ἐ - γὼ
 δὲ τοῦ τυ - ραν - νοῦν - τος βέ - λει· ⁵ Χρι - στῷ προσ - αυ - δῶ· ⁶ τῶν κα - κῶν
 ἀν - αι - ρέ - τη· ⁷ θάτ - τον μο - λεῖν σε· τῆς ἐ - μῆς ρα - θυ - μί - ας.

Ὡδὴ ζ'. H fol. 8v


 Τῷ παντ - ἁ - να - κτος· ἐξ - ε - φαύ - λι - σαν πό - θω· ἁ - πλη - τα θυ -

μαί-νον-τος· ἡγ-χι-στρω-μέ-νοι παῖ-δες τυ-ράν-νου· ² δού-θε -
 ον γλωσσ-αλ-γί - αν· ³ οἷς εἶ - κα-θεν πῦρ· ⁴ ἄ - σπε-τον τῷ δε -
 σπό-τη λέ - γου - σιν· εἰς αἰ - ῶ - νας εὐ-λο - γη - τὸς εἰ.

Ὦδὴ η'. H fol. 8 v

Μή - τραν ἁ - φλέ-κτως· εἰ - χο - νί - ζου-σι κό - ρης· οἱ τῆς
 πα - λαι - ᾶς πυρ-πο-λού-με-νοι νέ - οι· ὁ - περ-φυ - ῶς κύ - ου -
 σαν ἐ-σφρα-γι - σμέ-νην· ² ἄμ - φω δὲ δρω-σα· θαυ - μα-τουρ-γί - α
 μι - ᾶ· ³ λα - οὺς πρὸς ὕ-μνον ἐξ - α - νί-στη-σι χά-ρις.

Ὦδὴ θ'. H fol. 8 v

Στέρ-γειν μὲν ἡ - μάς· ὡς ἁ - κίν-δυ - νον φό - βω· ² ρᾶ - ον -
 σι - ω - πῆν· τῷ πό-θῳ δὲ παρ-θέ - νς· ³ ὕ - μνους ὁ - φαί -
 νειν· συν - τό-νως τε-θη-γμέ-νους· ἐρ - γῶ - δες ἐ - στίν· ἀλ-λά και
 μή-τηρ σθέ-νος· ⁴ ὅ - ση πέ - φυ - κεν ⁵ ἡ προ-αί - ρε-σις δί-δου.

Canon 10

For Christmas

Ὡδὴ α'. H fol. 8v

Χρι-στός ἐν πό-λει· Βη-θλε-ἐμ βρε-φουρ-γεῖ-ται· ² τὴν ἡ-
 μῶν ὡς εὐ-σπλαγ-χνοῦς και-νουρ-γῶν φύ-σιν· ³ προ-θό-μως δεῦ-τε γη-γε-
 νεῖς τῇ καρ-δί-α· ⁴ ᾄ-σμα μελ-ω-δόν ⁵ ᾄ-σω-μεν
 τῷ δε-σπό-τῃ· ⁶ εἰς αἰ-ὼ-νας ἐν-δό-ξως γὰρ δε-δό-ξα-σται.

Ὡδὴ β'. H fol. 9r

Πρόσ-ε-χε οὐ-ρα-νέ· ² καὶ ᾄ-κου-ε γῆ·
³ καὶ Χρι-στὸν ἀν-ύ-μνει τὸν ἐν σπαρ-γά-νοις εἰ-λη-θέν-
 τα· ⁴ καὶ σει-ράς τῶν πται-σμά-των ἡ-μῶν λύ-σαν-τα.

Ὡδὴ γ'. H fol. 9r

Ἰ-ψι-με-δὼν ἀν-αρ-χε εὐ-μεν-ές· Λό-γε· ² ἐ-πί-
 βλε-πον πρό-σχεσ μοι δα-χυρ-ρο-οὐ-ση· ³ ἡ σε-πετὴ ἐ-βό-

α σοι πρό-πα-λαι Ἄν-να· ⁴ ἀλλ' ὡς ἐ - κεί - νης
⁵ ἦ - κου - σας θρη-νω-δού-σης· ⁶ καὶ ἡ - μῶν στε-ρέ-ω - σον τὰς
 φρέ-νας ἄ - ναξ· ⁷ τοῦ ἀ - ξί - ως ὁ - μνεῖν σε σοῖς γε - νε-θλί-οις.

Ὡδὴ δ'. H fol. 9r

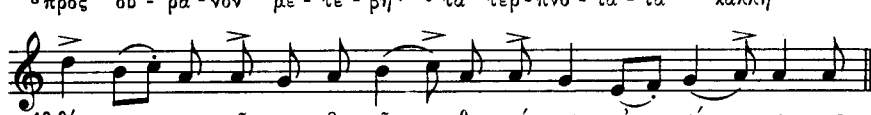
Ἀμ-βα-κούμ-την ἔν-δο-ξον σου παρ - ου - σί-αν ² αὐ - θις τε Λό - *dim.*
 γε· ³ προ-ι-δὼν ἐ - με - λώ-δει· ⁴ ἀ - κή - κο-α δέ - σπο - τα·
⁵ ὅ - τι ἐξ ὁ - ρους ἀ - γί-ου· ἡ - ξεις ⁶ εἰς βρο-τῶν
 σω - τη - ρί-αν· ⁷ καὶ δέ-ους πλή - ρης ⁸ γε-γο - νώς·
 ἀ - να-κρά-ζω· ὡς με-γά-λα τὰ ἔρ-γα· Χρι-στέ μου τῆς σῆς δό-ξης.

Ὡδὴ ε'. H fol. 9r

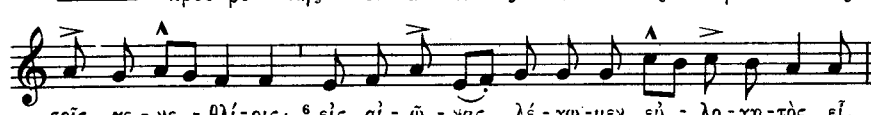
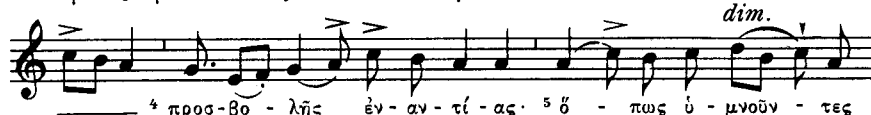
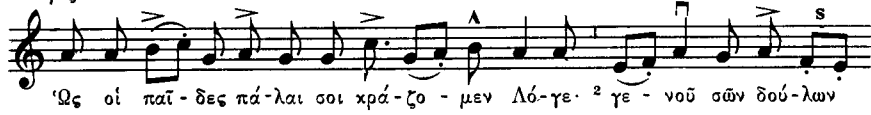
Ὡ παντ-επ-ό - πτα τῶν ἀ - νά - κτων τὸ κλέ-ος· ² τίς σου τὸ φιλ - άν -
 θρω-πον· γη-γε-νῶν οὐ θαυ-μά-σει· ³ ἐν γῇ γὰρ ὤ-φθης· μὴ λι - πῶν
 τὰ πα - τρώ-α· ⁴ σή - με-ρον πᾶ - σαν ⁵ ἐγ - και - νί -



Ὡδὴ ζ'. H fol. 9r



Ὡδὴ ζ'. H fol. 9v



Ὦδὴ γ'. H fol. 9v

Νε-ουρ-γέ τοῦ σύμ-παν-τος κό-σμου καὶ σῶ-στα. ² ὕ-
μνεῖ σε πᾶ-σα μετ' ἀγ-γέ-λων ἢ κτί-σις. ³ σκιρ-τᾷ
χο-ρεύ-ει. ⁴ καὶ ἀ-γάλ-λε-ται
τρό-μῳ. ⁵ εὐ-λο-γεῖ-τε λέ-γου-σα πάν-τα τὰ
ἔρ-γα τὰ σε-πτὰ γε-νέ-θλι-α. ⁶ τοῦ λυ-τρω-τοῦ
μου σὺν ἐ-μοί. ⁷ εἰς αἰ-ῶ-νας πό-θῳ ὕ-περ-υ-ψοῦ-τε.

Ὦδὴ θ'. H fol. 9v

Χαί-ροις πάν-α-γνε-θε-ο-δέ-γμον Μα-ρί-α. ² χαί-ροις
ἄ-χραν-τε. τῶν πε-πτω-κό-των βᾶ-σις. ³ ἐν σοὶ γὰρ ὤ-
φθη. ⁴ σή-με-ρον ὁ δε-σπό-της ὤ-
θαῦ-μα. ⁴ και-νour-γῶν τοὺς φθα-ρέν-
τας. ⁵ καὶ πρὸς φῶς ἐπ-αν-ά-γων τὸ ἀν-έ-σπε-ρον κό-ρη.

Canon 11

Ὦδὴ δ'. H fol. 9v

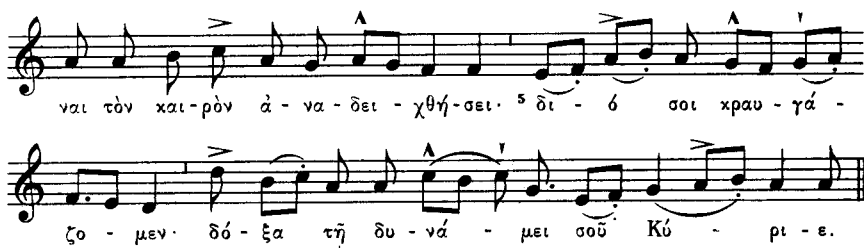
Ἀ - σω - μεν τῷ Κυ - ρί - ω ἄ - - σμα και - νόν. ² τὴν γὰρ ἄ - βα -
τον γε - ώ - σας ἐ - ρυ - θράν. ³ πε - ζο - πο - ρεῖν ἐ - ποί - η - σε
δι' αὐ - τῆς πα - ρα - δό - ξως. — τοὺς υἱ - οὺς Ἰ - σρα - ἡλ. ⁴ καὶ
τοὺς ἐν - αν - τί - - οὺς. ⁵ ἐ - χθρούς. ἐ - κά - λυ - ψε θά - λασ - σα.

Ὦδὴ γ'. H fol. 9v

Ὁ στε - ρε - ώ - σας τῷ λό - γῳ τοὺς οὐ - ρα - νούς. — καὶ
τὴν γῆν ἐ - δρά - σας Θε - ός. κά - μέ στε - ρέ - ω - σον. βο -
ῶν - τα σοι τὸν ὕ - μνον ἄ - γι - ος εἰ Κύ - ρι - ε.

Ὦδὴ δ'. H fol. 10r

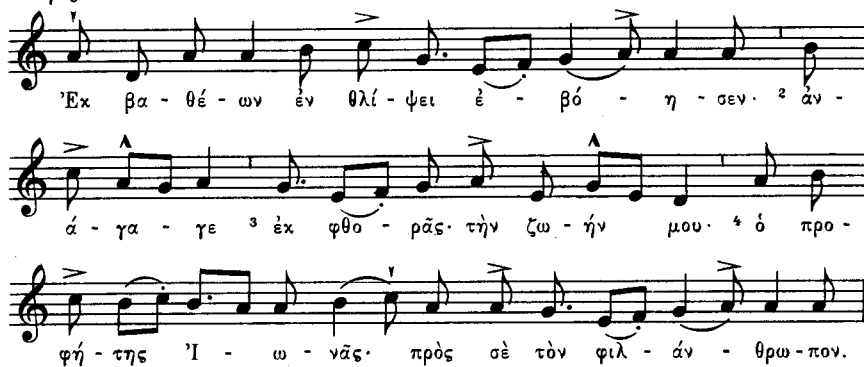
Προ - μη - νύ - ων. ² τὴν ἔν - σαρ - χόν σου οἱ - κο - νο - μί - αν. Ἀμ -
βα - κούμ. ³ εἰ - κό - τως ἀν - ε - βό - α. ⁴ ἐν τῷ παρ - εῖ -


 ναι τὸν και-ρὸν ἄ - να - δει - χθή-σει. ⁵ δι - ὅ σοι κραυ - γά -
 ζο - μεν· δό - ξα τῇ δυ - νά - μει σοῦ Κύ - ρι - ε.

ᾠδὴ ε'. H fol. 10r


 Ὅ - τι ἐ - κτός σου ἄλ - λον θε - ὄν οὐ γι - νώ - σκο - μεν Χρι - στέ·
² καὶ τὸ σὸν ὁ - νο - μα· ἐ - πι - κέ - κλη - ται ἡ - μῖν· ³ τὴν σὴν
 εἰ - ρή - νην πα - ρά - σχου ταῖς ψυ - χαῖς ἡ - μῶν δε - ὅ - με - θα.

ᾠδὴ ς'. H fol. 10r


 Ἐκ βα - θε - ὦν ἐν θλί - ψει ἐ - βό - η - σεν· ² ἄν -
 ά - γα - γε ³ ἐκ φθο - ρᾶς· τὴν ζω - ῆν μου· ⁴ ὁ προ -
 φή - της Ἰ - ω - νᾶς· πρὸς σέ τὸν φιλ - ἄν - θρω - πον.

ᾠδὴ ζ'. H fol. 10r

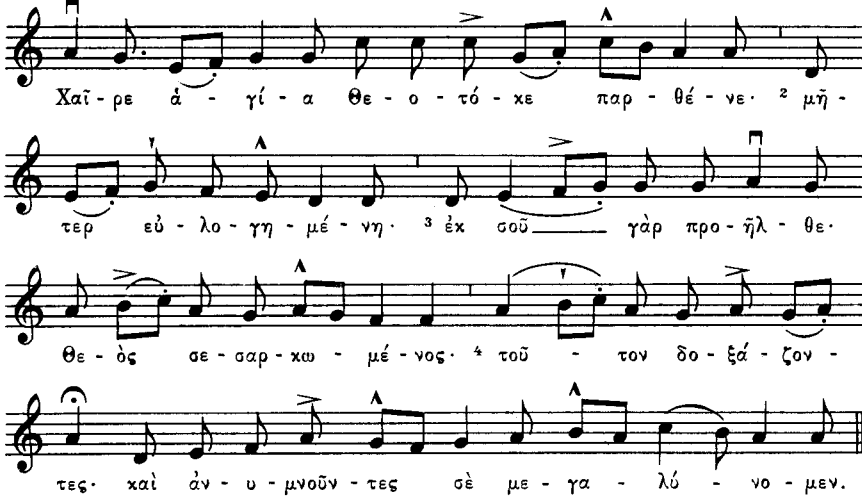

 Ἀ - βρα - μι - αῖ - οἱ παῖ - δες ἐν κα - μί - νῳ· τρι - ά - δα
 τυ - πώ - σαν - τες· ² τοῦ πυ - ρὸς τὴν φλό - γα ³ εἰς



Ὡδὴ η'. H fol. 10r



Ὡδὴ θ'. H fol. 10r



Canon 12

Ὡδὴ α'. H fol. 10v

Ἀ - σω - μεν τῷ Κυ - ρί - ω ὡ - δὴν ἐ - πι - νί - κι - ον· τὸν
 Φα - ρα - ὦ γὰρ πόν - τω ἐ - κά - λυ - ψε· ² καὶ ἐπ - ο - δὴ - γη - σε
 λα - ὄν — ὃν ἐρ - ρύ - σα - το· ³ ἐν ὑ - ψη - λῷ βρα - χί - ο -
 νι· ⁴ καὶ ἐν χει - ρὶ κρα - ται - ᾧ ὅ - τι δε - δό - ξα - σται.

Ὡδὴ γ'. H fol. 10v

Στε - ρε - ω - θή - τω ἡ καρ - δία μου· ² τῇ ἐλ - πί - δι Χρι - στὲ τῶν
 ἀ - γα - θῶν σου· ³ ἵ - να ἀ - παύ - στως μετ' ὡ - δῆς· ⁴ τὸν ὕ - μνον σοι
 ἀ - να - κρά - ζω· ⁵ οὐκ ἔ - στιν ἄ - γι - ος πλὴν σοῦ φιλ - ἀν - θρω - πε.

Ὡδὴ δ'. H fol. 10v

Μέ - γα τὸ μυ - στή - ρι - ον τῆς σῆς Χρι - στὲ — οἱ - κο - νο - μί - ας· ² τοῦ -
 το γὰρ ἄ - νω - θεν προ - βλέ - πων· θε - ο - πτι - κῶς ὁ Ἀμ - βα - κοῦμ· ³ ἐξ - ἤλ -



Ὡδὴ ε'. H fol. 10v

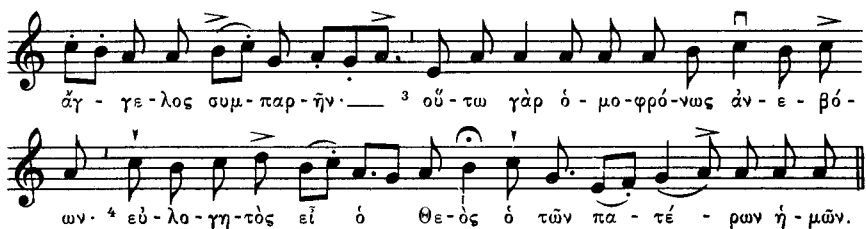


Ὡδὴ ε'. H fol. 10v



Ὡδὴ ζ'. H fol. 10v




 ἄγ - γε - λος συμ - παρ - ῆν· ³ οὐ - τω γάρ ὁ - μο - φρό - νως ἀν - ε - βό -
 ων· ⁴ εὐ - λο - γη - τὸς εἰ - ὁ Θε - ὅς ὁ τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 11r


 Πῆ - μα τυ - ράν - νου· ² ἐ - πεί ὁ - περ - ί - - σχυ - σεν ³ ἐ - πα -
 πλα - σί - ως κά - μι - νος ἐξ - ε - καύ - θη πο - τέ· ⁴ ἐν ἡ —
 παῖ - δες οὐκ ἐ - φλέ - χθη - σαν· βα - σι - λέ - ως πα - τή - σαν - τες δό -
 γμα· ⁵ καὶ ἐ - βό - ων· πάν - τα τὰ ἔρ - γα Κυ - ρί - ου· τὸν Κύ - ρι -
 ον ὁ - μνεῖ - τε· ⁶ καὶ ὁ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 11r


 Παρ - θε - νι - κῆς ἁ - πό γα - στρούς· ² βρέ - φος και - νο - πρε - πῶς τε -
 κοῦ - - σα ἁ - γνή· ³ θε - ο - τό - κος ὡς ἁ - λη - θῶς· ὑπ - ἄρ - -
 χεις παν - ὁ - μνη - τε· ⁴ δι - ὁ ⁵ πάν - τες οἱ πι - στοὶ
 με - γα - λύ - νο - μεν ⁶ σὲ τὴν ἐλ - πί - δα τῶν ψυ - χῶν ἡ - μῶν.

Canon 13

Of the Resurrection and for St. Luke

ᾠδὴ α'. H fol. 11r

Τῷ δι-α-βι-βά-σαν-τι κλυ-ζο-μέ-νοις ἱ-χνε-σι. ² κε-κο-νι-
α-μέ-νον λα-όν. ³ καὶ θρα-σὺν ἐ-χθρόν ⁴ ὁ-λο-πόν-τι-ον. ἱπ-
πη-λά-την Φα-ρα-ὼ ὑ-πο-βρυ-χί-σαν-τι. ⁵ ἄ-σω-μεν Κυ-ρί-
ω. ⁶ ἐν ἁ-γαλ-λι-ά-σει οἱ πι-στοί. ὅ-τι δε-δό-ξα-ται.

ᾠδὴ γ'. H fol. 11r

Μη-τρὸς ἁ-τέ-χνου τὸ πρίν. ² ἁ-πί-στων λα-ῶν. ³ ὁ τέ-
λει-ος νῦν. ⁴ ἁ-ρι-θμὸς ἐξ-έ-φυ. ⁵ τῆς πο-λυ-τέ-χνου δι-
ό ⁶ ἐκ-κλη-σί-ας ὁ λα-ὸς ἁ-γάλ-λε-ται. ⁷ τῇ
καρ-δί-ᾳ ⁸ ἐν Κυ-ρί-ῳ Θε-ῷ στε-ρε-ού-με-νος.

ᾠδὴ δ'. H fol. 11r

Ὁ-τι Θε-ὸς σαρ-κοῦ-ται οὐ πά-σχωι τρο-πήν. ² ὁ Θε-
σπέ-σι-ος ἐξ-έ-στη ἁ-κη-χο-ὤς Ἀμ-βα-κούμ.

οἱ Χαλ-δαῖ-οι κά-μι-νον· ³ εἰς ἁ-νά-λω-σιν τῶν θε-ο-φό-
ρων παι-δῶν· ⁴ ὁ τοῦ θε-οῦ υἱ-ὸς συγ-κα-τα-βάς· ⁵ μορ-φήν ἐν-
δυ-σά-με-νος ἄγ-γέ-λου· ⁶ τοῦ-τους ἐρ-ρύ-σα-το ἐκ φλο-γός —
⁷ καὶ κραυ-γά-ζειν δι-ή-γει-ρεν· ⁸ εὐ-λο-γη-τός εἰ Κύ-ρι-
⁹ εὐ-περ-έν-δο-ξε· ὁ θε-ὸς τῶν πα-τέ-ρων ἡ-μῶν.

ᾠδὴ η'. H fol. 11v

ᾠ-πρέ-σβυς ἀρ-χη-γὲ τῶν αἰ-ώ-νων· φυ-τουρ-γὲ τῶν ἁ-
ύ-λων δι-α-τά-ξε-ων· ² ἱπ-πεῦ καὶ ἐ-πι-βά-τα τῶν
τε-τρα-μόρ-φων ζώ-ων· ³ ἁ-κί-νη-τον ὁ-χη-μα σὲ
εὐ-λο-γοῦ-μεν καὶ ὑ-περ-υ-ψοῦ-μεν εἰς πάν-τας τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 11v

Λει-τουρ-γὸς ἁ-σώ-μα-τος· ἐπ-έ-στη λέ-γων τὸ χαῖ-ρε τῇ κε-χα-ρι-
τω-μέ-νῃ· ² ὁ Κύ-ρι-ος με-τά σοῦ· ἦν με-γα-λύ-νο-μεν.

Canon 14

For St. Gregory, the Theologian

Ὡδὴ α'. H fol. 12r

Ἀ-ποι-νον ὁ θε-ό-πτης· Μω-ϋ-σῆς τῷ Ἰ-σρα-ήλ προ-αν-ε-
 κρού-ε-το· ἄρ-χει Μα-ρι-άμ τε σο-φῶν γυ-ναι-κῶν· ὦ-
 δὴν ἐ-πι-τί-χι-ον· τῷ θαυ-μα-στῷ θε-ῷ πάν-τες ᾄ-σω-μεν.

Ὡδὴ γ'. H fol. 12r

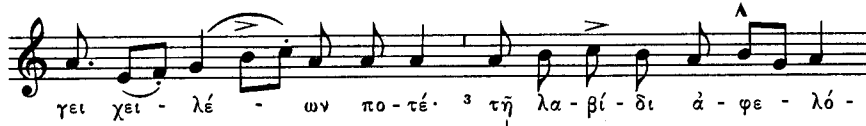
Ἡ τὸν πρὸ συλ-λή-ψε-ως ἀ-γνὸν Σα-μου-ήλ· ἄ-δι-
 στά-κτως τῷ θε-ῷ· καθ-υ-πο-σχο-μέ-νη· ἰ-ε-ρο-μῆ-
 τος Ἀν-να· νῦν γη-θο-μέ-νη· ἄ-δε σὺν ἡ-μῖν· ἑ-
 στε-ρε-ώ-θη ἐν Κυ-ρί-ῳ ἡ καρ-δί-α μου.

Ὡδὴ δ'. H fol. 12r

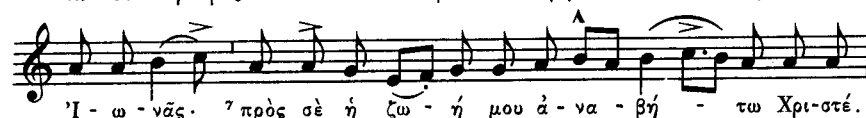
Σὺν τῷ θαυ-μα-σί-ῳ στάς· Ἀμ-βα-κούμ· ἐ-πὶ τῆς θεί-ας φυ-λα-
 κῆς— σου Ἰρη-γό-ρι-ε· καὶ τὸν ἐπ' ὧ-μων Χε-ρου-βὶμ κα-τα-
 νο-ή-σας· τῆς παγ-χο-σμί-ου γέ-γο-νας μυ-η-τῆς σω-τη-



ᾠδὴ ε'. H fol. 12r



ᾠδὴ ς'. H fol. 12r



ᾠδὴ ζ'. H fol. 12r



φλο - γί ⁵ ὁρο - σι - ζό - με - νοι προ - θύ - μως ἔ - - ψαλ -
 λον. ⁶ εὐ - λο - γεῖ - τε τὰ ἔρ - γα Κυ - ρί - ου τὸν Κύ - ρι - ον.

Ὡδὴ ἡ'. H fol. 12v

dim.
 Ὁ τὸν ἅ - νω βυ - θὸν τῆς θεί - ας ἁ - κα - τα - λη - ψί - ας. ² εὐ -
dim.
 σε - βῶς ἁ - να - νη - ξά - με - νος. ³ καὶ τὸν νοῦν ⁴ ὥς ἐκ πέ -
 τρας ἁ - πε - ρι - λή - πτου. ⁵ τῆς θε - αρ - χι - κῆς ἀπ - αι - ω - ρή - σας τρι -
 ἁ - δος. ⁶ παμ - μα - κά - ρι - στε πά - τερ. ⁷ σὲ με - γα - λύ - νο - μεν.

Ὡδὴ θ'. H fol. 12v

dim.
 Σὺ χω - ρί - - ον ἁ - γνή. ² τῆς θεί - ας ἁ - πε - ρι -
 λη - ψί - ας. ³ ὁ - πὲρ φύ - σιν ἐ - χρη - μά - τι - σας.
dim.
⁴ ὥς θε - ῶ ⁵ καὶ τὴν σάρ - κα δα - νει - σα - μέ - νη. ⁶ σοῦ
 παρ - θε - νι - κὴν μὴ δι - αρ - ρή - ξα - σα μὴ - τραν.
⁶ ἐν τῷ τί - κτειν ἁ - σπό - ρως. ⁷ σὲ με - γα - λύ - νο - μεν.

Canon 15

By St. Andrew of Jerusalem

Ὡδὴ α'. H fol. 12v

Ὡ - δὴν ἐ - πι - νί - κι - ον¹ ἄ - σω - μεν πάν - τεσ.² 2 Θε - ῶ τῷ ποι - ή - ¹L La S Sa
²Q
 σαν - τι.¹ θου - μα - στα^{dim.} τέ - ρα - τα² βρα - χί - ο - νι ὁ - ψη - λῶ.³ ¹Q-H La
²G La O Sa
³Q-S
³ καὶ σώ - σαν - τι τὸν Ἰ - σρα - ἡλ¹ ὅ - τι δε - δό - ξα - σται. ¹Sa

Ὡδὴ β'. H fol. 12v

Οὐ - ρα - νῆ¹ πρόσ - ε - χε καὶ λα - λή - σω.² 2 καὶ ἄ - ¹G
²Q
 κου - έ - τω γῇ ρή - μα - τα ἐκ στό - μα - τός μου.¹ ¹Q
³ ὅ - τι ὁ - νο - μα Κυ - ρί - ου ἐ - κά - λε - σα.

Ὡδὴ β' (*Ἄλλος). H fol. 12v

Πρόσ - χεσ τῇ φω - νῇ μου.¹ ὁ ἐκ παρ - θε - νου τε - χθεὶς.² 2 καὶ ¹Q-H
²Q
 τὰ ρή - μα - τά μου ἐν - ὠ - τι - σαι.¹ 3 ὅ - τι τὸ ὁ - νο - μά ¹Q
 σου¹ τὸ θου - μα - στὸν.² Κύ - ρι - ε³ ἐπ - ε - κα - λε - σά - μην. ¹Sa
²O
³Sa

ᾠδὴ β'. (Ἄλλος). Η fol. 12v

Κα - τα - βή - τω ὡς δρό - σος τὰ ρή - μα - τά μου.¹ ¹Ω-Η

² ὅ - τι τὸ ὄ - νο - μα Κυ - ρί - ου ἐ - κά - λε - σα.

ᾠδὴ γ'. Η fol. 12v

Λί - θον¹ ὄν ἀπ - ε - δο - χί - μα - σαν² οἱ οἱ - κο - δο - μούν - τες.³ ¹L Sa
²La Sa ³Q

² οὗ - τος ἐ - γε - νή - θη εἰς κε - φα - λὴν γω - νί - ας.¹ ³ αὐ - τὸς ¹Q

ἐ - στίν ἡ πέ - τρα¹ ἐν ἧ ¹ ἐ - στε - ρέ - ω - σε² τὴν ἐκ - ¹Q
²G La Sa

κλη - σί - αν ὁ Χρι - στός¹ ἡν ¹ ἐξ ἐ - θνῶν ἐξ - η - γο - ρά - σα - το. ¹Q

ᾠδὴ γ' (Ἄλλος). Η fol. 13r

Ἵ ἐν ἀρ - χῇ τὴν γῆν θε - με - λι - ὡ - σας¹ καὶ οὐ - ρα - νούς² τῷ λό - γῳ στε - ¹Q-Η
²H O S

ρε - ὡ - σας¹ ἐπ - ά - κου - σον ἡ - μῶν² δε - ο - μέ - νων σοῦ Κύ - ρι - ε. ¹Q-Η
²L

ᾠδὴ δ'. Η fol. 13r

Ἐν πνεύ - μα - τι προ - βλέ - πων¹ προ - φή - τα Ἀμ - βα - κούμ² τὴν τοῦ λό - γου ¹L La S Sa
²Q-Η

σάρ - κω - σιν ἐ - κή - ρυτ - τες βο - ῶν¹ ² ἐν τῷ ἐγ - γί - ζειν² τὰ ἐ - τη ¹Q
²L La O

ἐ - πι - γνω - σθή - σι¹ ³ ἐν τῷ παρ - εῖ - ναι² τὸν και - ρὸν ἀ - να - δεῖ - ¹Q
²L



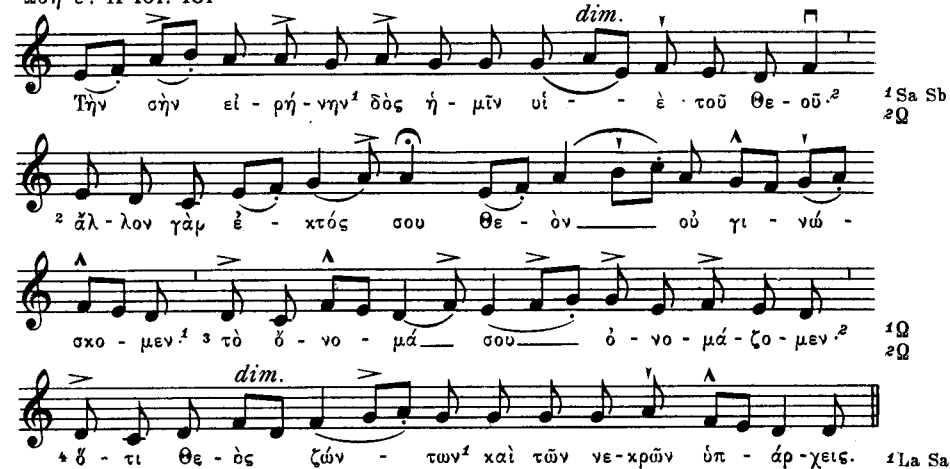
(Ὡδὴ δ' Ἄλλος. H fol. 13r



Ὡδὴ δ' (Ἄλλος). H fol. 13r



Ὡδὴ ε'. H fol. 13r



ᾠδὴ ε'. H fol. 13r

Ἀπ - έρ - ρι - ψας με¹ εἰς βά - θη² καρ - δί - ας θα - λάσ - σης.³ ¹Sa ²L O Sb ³Q

dim.

² καὶ ἔ - σω - σάς με σῶ - τερ.¹ δου - λεί - ας θα - νά - του.² ¹G O S Sb ²Q

³ καὶ ἔ - λυ - σας τὸν δε - σμὸν¹ τῶν ἄ - νο - μι - ῶν μου. ¹Sa

(ᾠδὴ ε') Ἄλλος. H fol. 13r

dim.

Τὸν προ - φή - την Ἰ - ω - νᾶν.¹ ἐκ - μι - μού - με - νος βο - ῶ.² ¹La O S Sb ²Q

² τὴν ζω - ῆν μου ἄ - γα - θέ.¹ ἐ - λευ - θέ - ρω - σον φθο - ρᾶς.² ³ καὶ ¹Q-H S ²Q

σῶ - σον μέ¹ σω - τήρ τοῦ κό - σμου.² κρά - ζον - τα δό - ξα σοι. ¹La O Sa Sb ²O S

ᾠδὴ ζ'. H fol. 13r

dim.

Τῶν ἐν κα - μί - νῳ παί - δων σου σῶ - τερ.¹ οὐχ ἡ - ψα - το² οὐ - ¹Q-H S ²Q-G H

δὲ παρ - ην - ὠ - χλη - σε τὸ πῦρ.¹ τό - τε οἱ τρεῖς.² ὥς ἐξ ἑ - ¹Q-H ²L O

νὸς¹ στό - μα - τος ὕ - μνου.² καὶ ἐ - βό - ῶν λέ - γον - τες.³ ¹S ²Q-G Sa ³Q

³ εὐ - λο - γη - τὸς ὁ Θε - ὸς¹ ὁ τῶν πα - τέ - ρων ἡ - μῶν. ¹Sa

('Ωδὴ ζ') ('Ἄλλος). H fol. 13v

'Η χά - μι - νος¹ σῶ - τερ ἐ - δρο - σί - ζε - το.² 2 οἱ παῖ - ^{1Q-H}
^{2Q}
 δεσ¹ δὲ¹ ὁ - μνοῦν - τες σε ἔ - ψαλ - λον.² 3 εὐ - λο - γη - τὸς ^{1Sa Sb}
^{2Q}
 βο - ῶν - τες¹ ὁ θε - ὸς² ὁ τῶν πα - τέ - ρων ἡ - μῶν. ^{1Sa}
^{2Sb}

'Ωδὴ η'. H fol. 13v

Οἱ οὐ - ρα - νοὶ τῶν οὐ - ρα - νῶν.¹ 2 καὶ τὸ ὕ - δωρ² τὸ ὑ - περ - ά - ^{1Q-L Sa}
^{2L}
 νω τῶν οὐ - ρα - νῶν.¹ εὐ - λο - γεῖ - τε² ὁ - μνεῖ - τε τὸν Κύ - ρι - ον. ^{1Q-H L}
^{2L}

'Ωδὴ θ' ('Ἄλλος). H fol. 13v

"Ὁν φρίτ - του - σιν ἄγ - γε - λοί¹ καὶ πᾶ - σαι στρα - τι - αί.² ὡς κτί - στην καὶ ^{1Q S Sa Sb}
^{2Q-H Sa} *dim.*
 Κύ - ρι - ον.¹ ὁ - μνεῖ - τε ἰ - ε - ρεῖς.² 2 δο - ξά - σα - τε³ παῖ - δες.⁴ εὐ - λο - ^{1Q S Sa}
^{2Q}
 γεῖ - τε λα - οί.¹ 3 καὶ ὁ - περ - υ - φού - τε² αὐ - τόν³ εἰς τοὺς αἰ - ῶ - νας. ^{1Q}
^{2L} ^{3Sa}

'Ωδὴ θ'. H fol. 13v

'Ε - ποί - η - σε κρά - τος.¹ ἐν βρα - χί - ο - νι αὐ - τοῦ.² ^{1Q-G H}
^{2Q}
² κα - θεῖ - λε γάρ¹ ὁ - νά - στας ἀ - πό θρό - νου.² 3 καὶ ὁ - ^{1L}
^{2Q-G}

φω - σε τα - πει - νούς.¹ ὁ Θε - ὅς τοῦ Ἰ - σρα - ἡλ.² ἐν ¹Q-G H
 οἷς ἐ - πε - σκέ - ψα - το ἡ - μας.¹ ἄ - να - το - λή ἐξ ὤ - ²Q-H
 ψους.¹ καὶ κατ - εὐ - θυ - νεν ἡ - μας.² εἰς ὁ - δὸν εἰ - ρή - νης. ¹Q-H
 2 L O S Sa

Canon 16

For St. Nicolas

ᾠδὴ α'. H fol. 13v

Δι - ἅ στύ - λου πυ - ρὸς καὶ νε - φέ - λης· τὸν Ἰ - σρα - ἡλ ὁ - δη -
 γή - σας ὡς Θε - ὅς.² τὴν θά - λασ - σαν δι - ἐρ - ρη - ξεν.³ ἄρ - μα -
 τα δὲ Φα - ρα - ῶ βυ - θῶ ἐ - κά - λυ - ψεν.⁴ ἄ - σω - μεν ὦ -
dim.
 δὴν ἐ - πι - νί - κι - ον· ὅ - τι μό - νος δε - δό - - ξα - σται.

ᾠδὴ β'. H fol. 14r

Ἰ - δε - τε ἰ - δε - τε· ὁ - τι Θε - ὅς ἐ - γώ εἰ - μι.
² ὁ τὸν σταυ - ρὸν προ - τυ - πώ - σας.³ τῇ ρά - βδω τοῦ σι -

το - δό - του Ἰ - ω - σήφ. 4 ἥς καὶ τὸ ἄ - κρον Ἰ - α -
 κώβ. 5 ὁ πα-τρι - ἄρ - χης προσ-κυ - νῶν κατ-η - σπά - ζε - το.

ᾠδὴ γ'. Η fol. 14r

Στε - ρε - ω - θή - τω ἡ καρ - δί - α μου. εἰς τὸ θε -
 λη - μά σου Χρι - στέ ὁ Θε - ὅς. 2 ὁ ἐφ' ὅ -
 δά - των οὐ - ρα - νὸν στε - ρε - ῶ - σας τὸν δεύ - τε - ρον. καὶ
 ἐ - δρά - σας ἐν τοῖς ὕ - दा - σι τὴν γῆν παν - το - δύ - να - με.

ᾠδὴ γ'. (Ἄλλος). Η fol. 14r

Στε - ρέ - ω - σὸν μου τὸν νοῦν εἰς τὸν φό - βον σου.
 2 κρα - ταί - ω - σὸν με σῶ - τερ τῇ δυ - νά - μει σου.
 3 καὶ δί - दा - ξόν — με ποι - εῖν τὸ θε - λη - μά σου.

ᾠδὴ δ'. Η fol. 14

Εἰς - α - κή - χο - α Κύ - ρι - ε. τὴν ἁ - χο - ῆν σου καὶ ἐ - φο -

βή-θην.² κατ-ε-νό-η-σα τὰ ἔρ-γα σου. ὁ προ-φή-της
 ἔ-λε-γεν· καὶ ἐ-δό-ξα-σά σου τὴν δό-να-μιν.

Ὡδὴ δ' (Ἄλλος). H fol. 14r

θε-ο-πι-κῶς ὁ Ἄμ-βα-κούμ.² σταυ-ρού-με-νον σὲ προ-βλέ-πων.
³ ἐπ-ήρ-θη ὁ ἡ-λι-ος ἐ-βό-α Χρι-στέ.⁴ καὶ ἡ
 σε-λή-νη ἔ-στη.⁵ ἡ ἐκ-κλη-σί-α ἐν τῇ τά-ξει
 τῆς πί-στε-ως.⁶ δό-ξα τῇ δυ-νά-μει σου Κύ-ρι-ε.

Ὡδὴ ε'. H fol. 14r

Τὸ φα-ει-νὸν ἡ-μῖν ἐξ-α-νά-τει-λον. φῶς τὸ ἀ-ί-δι-ον.
² τοῖς ὀρ-θρί-ζου-σιν ἐ-πὶ τὰ κρί-μα-τα τῶν ἐν-το-λῶν σου. δέ-
 σπο-τα φιλ-άν-θρω-πε. Χρι-στὲ ὁ θε-ὸς ἡ-μῶν.

Ὡδὴ ς'. H fol. 14v

Ὡς Ἰ-ω-νᾶν τὸν προ-φή-την. ἀν-ά-γα-γε Χρι-

στέ ό Θε-ός. ² έκ φοθο-ράς τήν ζω-ήν μου. βο -
 ώ σοι φιλ - άν-θρω-πε. ³ ό - τι ζω - ή — πα - ρά σοί
 ξ - στί. ⁴ και ά - φθαρ-σί - α και δύο - - - να - μίς.

ᾠδὴ ζ'. H fol. 14v

Ὁ ἐν φλο-γί πυ-ρός δρο-σί-σας κά-μι - νον και - ο - μέ-νην
 Χρι - στέ ό Θε-ός. ² ἐν ή οί παῖ-δες σω-θέν - τες έ - βό -
 ων. ³ ό τών πα-τέ-ρων ή - μών Θε-ός εὖ - λο - γη - τός εί.

ᾠδὴ η'. H fol. 14v

Τόν ἐν Σι - νά τήν βά-τον. ² και - ο - μέ - νην ά - φλε-κτον δι - α -
 φυ - λά - ξαν-τα. και τούς παῖ - - - δας. ³ ἐν μέ-σω
 και - ο - μέ-νης φλο-γός. ρυ-σά-με-νον Θε-όν. ⁴ ύ - μνεῖ-τε εὖ - λο -
 γεί - τε λα-οί. ⁵ και ύ - περ-υ - ψοῦ-τε αὐ - τόν είς τούς αἰ - ώ - νας.

Ὡδὴ θ'. H fol. 14v

Τῆς ὑ - περ - φυ - οῦς λο - χεί - ας σου· ὁ τρό - πος
 2 ἡ - ο - γεν - νή - τρι - α παρ - θέ - νε· 3 τὰς ἁ - νω
 δυ - νά - μεις καὶ τοὺς κά - τω χο - ρευ - τάς· εἰς ἓν συν -
 ῆ - γα - γε· τοῦ ἁ - εἰ *dim.* με - γα - λύ - νειν σε.

Canon 17

Of the Resurrection

Ὡδὴ α'. H fol. 14v

Ἀ - σω - μεν ἁ - σμα και - νόν τῷ θε - ῳ· 2 τῷ ἐκ
dim. δου - λεί - ας Φα - ρα - ώ· 3 λυ - τρω - σα - μέ - νω· τοὺς υἱ -
 οὺς Ἰ - σρα - ῆλ· 4 καὶ ἐν ἑ - ρή - μῳ τοῦ - τους δι -
 α - θρέ - ψαν - τι· 5 ὅ - τι ἐν - δό - ξως δε - δό - ξα - σται.

Ὡδὴ β'. H fol. 14v

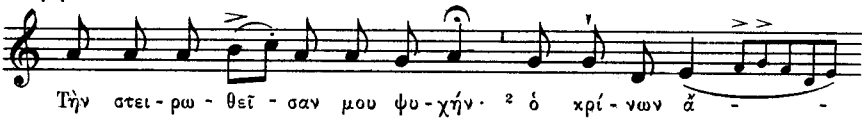
dim. Πρόσ - ε - χε οὐ - ρα - νέ καὶ λα - λή - σω· 2 καὶ ἄν - υ -



Ὡδὴ β'. (Ἄλλος). H fol. 14v



Ὡδὴ γ'. H fol. 15r



Ὡδὴ δ'. H fol. 15r



ᾠδὴ δ' (*Ἄλλος). H fol 15r

Ἐπ - ῥο - θῆ - ὁ ἥ - λι - ος· ὕ - ψει σταυ - ροῦ Χρι - στέ·
 2 καὶ ἡ σε - λή - νη ἔ - στη 3 ἡ ἐκ - κλη - σί - α·
 ἐν τῇ τά - ξει τῆς πί - στε - ως· 4 ἀ - παύ - στως κραυ -
 γά - ζου - σα· δό - ξα τῇ δυ - νά - μει σου Κύ - ρι - ε.

ᾠδὴ ε'. H fol. 15r

Κατ - αύ - γα - σον ἡ - μῶν τὸν νοῦν ὁ Θε - ὁς· 2 τῷ φω - τὶ
 τῶν ἐν - το - λῶν σου· καὶ τῇ αἵ - γλῃ τῆς χά - ρι - τός σου·
 3 δω - ροῦ - με - νος ἡ - μῶν — *dim.* ἀ - γα - θὲ τὰ σὰ ἐ - λέ - η·
 4 δι - ὁ - τι φῶς καὶ εἰ - ρή - νη τὰ προσ - τά - γμα - τά σου.

ᾠδὴ ε'. H fol. 15r

Ἐ - βό - η - σα ἐκ θλί - ψε - ως τῆς καρ - δί - ας μου·
 πρὸς σὲ τὸν οἰ - κτίρ - μο - να Θε - ὄν· 2 μὴ παρ - ί - δης



ᾠδὴ ε' (Ἄλλος). H fol. 15r



ᾠδὴ ζ'. H fol. 15r



ᾠδὴ η'. H fol. 15v

Τὸν ἐν σο-φί-α τοὺς οὐ-ρα-νοὺς στε-ρε-ώ-σαν-τα.
 2 καὶ ἐφ' ὑ-δά-των τὴν γῆν ἐ-δρά-σαν-τα. 3 καὶ τὴν
 κτί-σιν πᾶ-σαν ὁη-μι-οὐρ-γή-σαν-τα. 4 εὐ-λο-γεῖ-
 τε ὑ-μνεῖ-τε ἰ-ε-ρεῖς τὸν Κύ-ρι-ον. 5 λα-
 ὸς ὑ-περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 15v

Τὴν φω-το-φό-ρον νε-φέ-λην. 2 ἐν ᾗ ὁ πᾶν-των
 δε-σπό-της. 3 ὡς ὑ-ε-τὸς ἐξ οὐ-ρα-νοῦ. ἐ-πὶ πό-
 κον κατ-ῆλ-θε. 4 καὶ ἐ-σαρ-χώ-θη δι' ἡ-μᾶς. 5 γε-
 νό-με-νος ἄν-θρω-πος. 6 ὁ ἄν-αρ-χος. 7 με-γα-λύ-νω-
 μεν πάν-τες ὡς μὴ-τέ-ρα. τοῦ Θε-οῦ ἡ μῶν ἀ-γνήν.

Canon 18

Ὦδὴ α'. H fol. 15v

Ὁ κρα-ται-ὸς ἐν ἰ-σχύ-ϊ· τὸν νο-η-τὸν καθ-ε-λὼν
 Φα-ρα-ώ· μω-σα-ϊ-κῶς ἀν-υ-μνοῦν-τα· λα-ὸν δι-έ-
 σω-σας· ² ἄ-σω-μέν σοι· ὅ-τι ἐν-δό-ξως δε-δό-ξα-ται.

Ὦδὴ γ'. H fol. 15v

Ὁ εἰ-πὼν ἐ-γὼ εἰ-μὶ τὸ φῶς· καὶ ἡ ζω-ὴ καὶ
 ἡ ἀ-νά-στα-σις· Χρι-στὲ ὁ Θε-ός· ² στε-ρέ-ω-
 σον ἡ-μῶν τὰς καρ-δί-ας εἰς τὸν φό-βον σου.

Ὦδὴ δ'. H fol. 15v

Ἀ-κή-χο-α Κύ-ρι-ε ² τὴν ἀ-κο-ήν σου καὶ
 ἐ-φο-βή-θην· ³ κατ-ε-νό-η-σα τὰ ἔρ-γα
 σου· ⁴ καὶ ἐ-δό-ξα-σά σου τὴν δύ-να-μιν.

ᾠδὴ ε'. H fol. 15v

Ἐκ νυ-κτός ὀρ-θρί-ζον-τες· δέ - σπο-τα· ² ἀν-υ-μνοῦ-μεν σὲ τὸν σω -
τῇ-ρα τοῦ κό-σμου· τὴν σὴν εἰ-ρή-νην πα-ρά-σχου ἡ - μῖν Κύ - ρι - ε .

ᾠδὴ ε'. H fol. 16r

Προ-φη-τι-κῶς βο-ῶ σοι Χρι-στὲ ὁ θε - ὤς ἡ - μῶν· ² ἔκ φο-
βῶς τὴν ζω - ῆν μου ἀν-ά - γα-γε Κύ - ρι - ε . ³ καὶ προ-φθά-σας οἱ -
κτει-ρον δέ - ο - μαι· ⁴ πο-λυ-έ - λε - ε καὶ σω - σόν με .

ᾠδὴ ζ'. H fol. 16r

Ἵ - μνοῦ - σι σὲ στρα-τι - αὶ ἀγ - γέ - λων· δο -
ξά - ζει σε· ² τὸ γέ - νος τῶν ἀν - θρώ - πων· ³ ἰ -
ε - ρεῖς καὶ δοῦ-λοι· καὶ ψυ - χαί τῶν δι - καί - ων· ⁴ ὥς
κτί-στην καὶ κύ-ρι-ον τοῦ παν - τὸς εἰς τοὺς αἰ - ῶ - νας .

ᾠδὴ θ'. H fol. 16r

Τὴν ζω - ο - δό-χον πη - γὴν τὴν ἀ - ἐν - να-ον· ² τὴν φω-το-φό -

ρον λυ-χνεί-αν τῆς χά-ρι-τος· ³ τὸν να-ὸν τὸν ἐμ-ψυ-χον·

⁴ τὴν σκη-νὴν τὴν ἄ-χραν-τον· ⁵ τοῦ οὐ-ρα-νοῦ — και τῆς γῆς τὴν

πλα-τυ-τέ-ραν· ⁶ ὥς θε-ο-τό-κον οἱ πι-στοὶ με-γα-λύ-νω-μεν.

ᾠδὴ θ' (Ἄλλος). Η fol. 16r

Σὲ ἦν-περ εἶ-δε Μω-ϋ-σῆς· ἁ-κα-τά-φλε-κτον βά-τον·

² και κλί-μα-κα ἐμ-ψυ-χον· ἦν Ἰ-α-κώβ τε-θέ-α-ται· ³ και

πύ-λην οὐ-ρά-νι-ον· ⁴ δι' ἧς δι-ῆλ-θε — Χρι-στός

ὁ· Θε-ὸς ἡ-μῶν· ⁵ ὕ-μνοις μῆ-τερ ἁ-γνὴ με-γα-λύ-νω-μεν.

Canon 19

ᾠδὴ α'. Η fol. 16r

Τῷ παν-θε-νεῖ δε-ξι-ᾷ· κα-τα-πον-τί-σαν-τι θε- - ῳ·

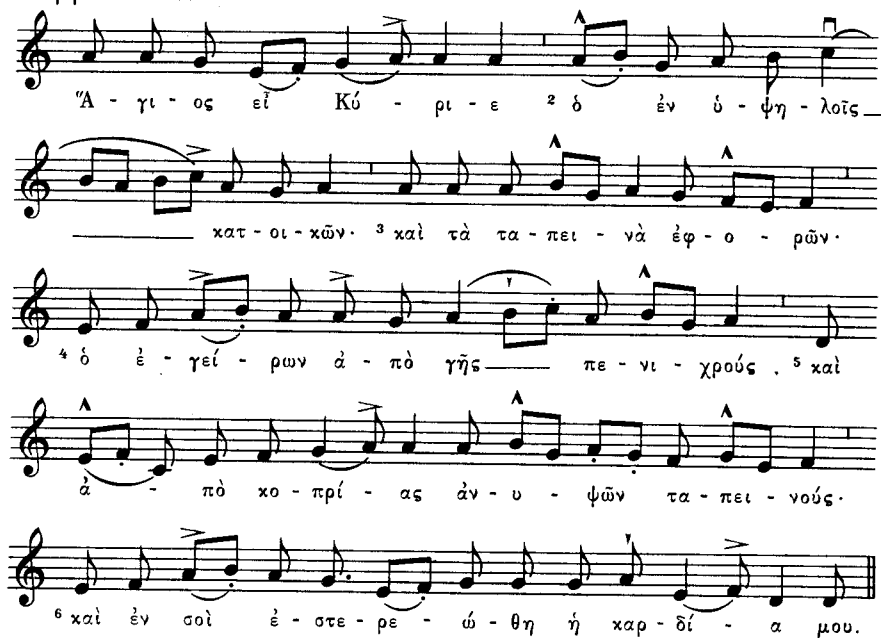
² ἄρ-μα-τα και ἁ-να-βά-τας ³ τρι-στά-τας·


 ἐν τῷ πυ - θμέ - νι τῆς ἐ - ρυ - θρᾶς. ⁴ καὶ δι - α - βι - βά - σαν -
 τι τὸν Ἰ - σρα - ἡλ. ἁ - βρό - χους ἔ - χνε - σιν. ⁵ ὦ - δὴν ἐ - πι - νί -
 κι - ον. ἁ - να - πέμ - ψω - μεν λα - οἱ ὅ - τι δε - δό - ξα - σται.

ᾠδὴ β'. H fol. 16r


 Κα - τα - βή - τω ὡς δρό - σος. τὰ ρή - μα - τά μου.
 ὅ - τι τὸ ὄ - νο - μα Κυ - ρί - ου ἐ - κά - λε - σα.

ᾠδὴ γ'. H fol. 16v


 Ἄ - γι - ος εἶ Κύ - ρι - ε ² ὁ ἐν ὤ - ψη - λοῖς -
 κατ - οι - κῶν. ³ καὶ τὰ τα - πει - νὰ ἐφ - ο - ρῶν.
⁴ ὁ ἐ - γεί - ρων ἁ - πὸ γῆς πε - νι - χρούς. ⁵ καὶ
 ἁ - πὸ κο - πρί - ας ἀν - υ - ψῶν τα - πει - νούς.
⁶ καὶ ἐν σοὶ ἐ - στε - ρε - ῶ - θη ἡ καρ - δί - α μου.

ᾠδὴ δ'. H fol. 16v

Τῆς σῆς οἰ - κο - νο - μί - ας. Κύ - ρι - ε τὸ μυ - στή - ρι -
 ον. ² κα - τα - νο - ὦν ὁ Ἀμ - βα - κούμ. ἐξ - ε - στη - κὼς ἐ -
 βό - α. ³ εἰς σω - τη - ρί - αν λα - οῦ σου ἐ - λή -
 λυ - θας. ⁴ δό - ξα τῇ ду - νά - μει σου Κύ - ρι - ε.

ᾠδὴ ε'. H fol. 16v

Δί - δα - ξον ἡ - μᾶς ποι - εῖν — Κύ - ρι - ε. τὰ προσ - τά - γμα - τά
 σου καὶ τὰ θε - λή - μα - τά σου. ² ὅ - τι ἐ - κτός σου ἄλ -
 λον. θε - ὄν οὐ γι - νώ - σχο - μεν. ³ φω - τι - σμόν
 καὶ ἰ - λα - σμόν. ⁴ καὶ εἰ - ρή - νην τῶν ψυ - χῶν ἡ - μῶν

ᾠδὴ ς'. H fol. 16v

Ἐκ κοι - λί - ας Ἀ - δου κραυ - γῆς μου. ² ἐπ - ά - κου - σόν
 μου Κύ - ρι - ε. ³ καὶ ἀν - ά - γα - γε τὴν ζω - ῆν
 μου. ⁴ ἐκ βυ - θοῦ ἀ - μαρ - τη - μά - των καὶ σῶ - σον με.

ᾠδὴ ζ'. H fol. 16v

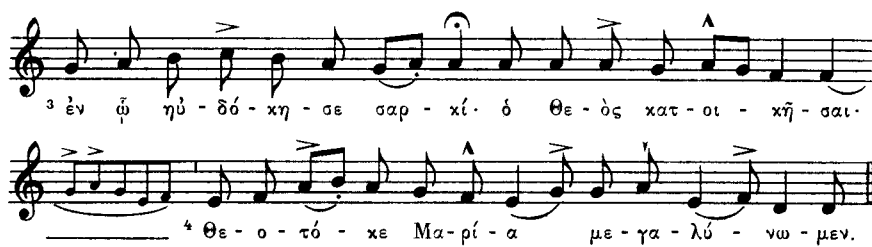
Οἱ τῶν πα-τρώ-ων δο-γμα-των· ² ἀντ-ε-χό-με-νοι παῖ-δες·
³ χρυ-σο-λα-τρεῖν οὐχ εἴ-λον-το· ⁴ εὐ-σε-βεί-ας γάρ
^{dim.} νό-μῳ πυρ-πο-λού-με-νοι· ⁵ τὴν ἐ-πα-πλά-σι-ον
^s φλό-γα· ⁶ κατ-ε-πά-τη-σαν βο-ών-τες· ⁷ ὁ ὑ-περ-ύ-
 μνη-τος· τῶν πα-τέ-ρων ἡ-μῶν θε-ὸς εὐ-λο-γη-τὸς εἰ.

ᾠδὴ η'. H fol. 16v

Ἵ-περ-ύ-μνη-τε Κύ-ρι-ε· ὁ θε-ὸς τῶν πα-τέ-
 ρων ἡ-μῶν· σὲ εὐ-λο-γοῦ-μεν· σὲ ὑ-περ-υ-ψοῦ-μεν·
 τὸν ἐξ οὐκ ὄν-των εἰς τὸ εἶ-ναι τὰ πάν-τα πα-ρα-γα-γόν-
 τα· ² σὲ δο-ξο-λο-γοῦ-μεν εἰς πάν-τας τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 16v

Σὲ τὸ ὄ-ρος τοῦ θε-οῦ· ² τὸ τε-τυ-ρω-μέ-νον·



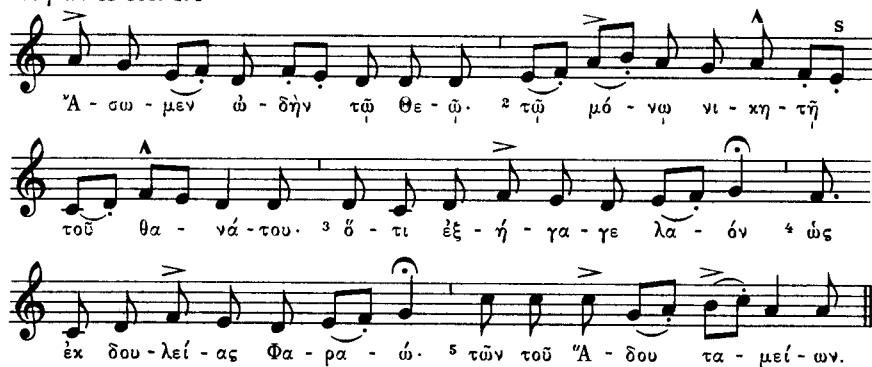
Ὡδὴ θ' (Ἄλλο). H fol. 17r



Canon 20

For St. Theodore, the Sykeote

Ὡδὴ α'. H fol. 17r



ᾠδὴ γ'. H fol. 17r

Ἐ - στε - ρε - ῶ - θη ἡ καρ - δί - α μου ἐν Κυ - ρί - ω.
 2 ὁ - ψώ - θη κέ - ρας μου ἐν Θε - ῶ μου. 3 ὁ -
 τι οὐκ ἔ - στιν ἄ - γι - ος ὥς ὁ Θε - ὅς ἡ - μῶν.

ᾠδὴ δ'. H fol. 17r

Ἀ - κή - χο - α Κύ - ρι - ε τὴν ἀ - χο - ῆν σου καὶ
 ἐ - φο - βή - θην. δό - ξα τῇ δο - νά - μει σου δέ - σπο - τα.

ᾠδὴ ε'. H fol. 17r

Ἐξ ἀ - χλό - ος ἀ - μαρ - τη - μά - των. 2 ἐ - πί' τὸ φῶς
 προσ - τρέ - χω. τῶν προσ - τα - γμά - των σου. 3 ἐκ νυ - κτός
 ὁρ - θρί - ζει τὸ πνεῦ - μα μου πρὸς σέ ὁ Θε - ὅς.

ᾠδὴ ς'. H fol. 17r

Ὡς ἐκ κοι - λί - ας τοῦ κή - τους. τῇ ἀ - μαρ - τί - α κα - τα -
 πο - θείς. 2 πρὸς σέ τὸν οἰ - κτίρ - μο - να βο - ῶ. 3 ἐκ βυ - θοῦ
 τῶν πται - σμά - των μου 4 ἀν - ά - γα - γέ με Κυ - ρι - ε.

ᾠδὴ ζ'. H fol. 17r

Εὐ - λο - γη - τός εἰ Κύ - ρι - ε. ² καὶ αἰ - νε - τός ³ καὶ δε -
δο - ξα - σμέ - νος. ⁴ ὁ Θε - ὅς τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 17r

Τὸν ἀ - πάν - των δη - μι - ουρ - γόν. ² καὶ ἐν τρι - ά - δι δο -
ξα - ζό - με - νον Θε - όν. ³ πάν - τα τὰ ἔρ - γα ὑ - μνεῖ - τε.
⁴ καὶ ὑ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ η' (Ἄλλος). H fol. 17r

Τὸν βα - σι - λέ - α τῆς δό - ξης. ² καὶ νι - κη - τήν τοῦ θα - νά - του Ἰ - η - σοῦν
τὸν Να - ζω - ραῖ - ον. αὐ - τὸν ὑ - περ - υ - ψοῦ - μεν εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 17v

Σὲ τὴν οὐ - ρα - νῶν ὑ - ψή - λο - τέ - ραν. ² καὶ ἐ - πὶ γῆς
οὐ - ρα - νόν. ³ καὶ θρό - νον γε - νο - μέ - νην μη -
τέ - ρα Θε - οῦ. ⁴ πᾶ - σαι γε - νε - αὶ με - γα - λύ - νο - μεν.

Canon 21

ᾠδὴ α'. H fol. 17v

Τὸν Φα-ρα-ὼ σὺν ἄρ-μα-σιν ἐν τῇ θα-λάσ-σῃ. ² Χρι-στὸς κατ-
ε-πόν-τι-σε. καὶ δι-ή-γα-γε λα-όν. ὁ - μνοῦν-τα καὶ λέ-γον -
τα. ³ ᾄ-σω-μεν τῷ Κυ-ρί-ω ἐν-δό-ξως γὰρ δε-δό-ξα-σαι.

ᾠδὴ β'. H fol. 17v

Πρόσ - ε - χε *dim.* οὐ-ρα-νὲ καὶ λα-λή-σω. καὶ ἄν-υ - μνή-σω
Χρι-στόν ² τὸν σω-τῆ - ρα τοῦ κό-σμου. τὸν μό-νον φιλ - ἄν - θρω-πον.

ᾠδὴ γ'. H fol. 17v

Στε-ρέ - ω - σον Κύ-ρι-ε τὴν ἐκ-κλή-σί - αν σου. ² ἥν
ἐ - κτί-σω τῇ δυ - νά-μει τοῦ σταυ-ροῦ σου. ³ ἐν ᾧ ἐ - χθρόν
ἐ - θρι - ἄμ-βευ-σας. καὶ ἐ - φώ - τι - σας τὴν οἶ - κου - μέ-νην.

ᾠδὴ δ'. H fol. 17v

Ἐ - λαμ-ψεν ἡ χά-ρις σου τοῖς ἔ-θνε-σι. ² καὶ εἴ-δο-σαν τὰ πέ-ρα-τα τὴν
δό - ξαν σου. ³ ὅ - τι δι - ἄ τοῦ σταυ-ροῦ. τὸν κό-σμον ὅ - λον ἔ-σω-σας.

ᾠδὴ ε'. H fol. 17v

Ἐκ νυ - κτός ὀρ-θρί-ζον-τες σοὶ δό-ξαν ἀ - να - πέμ - πο - μεν
 2 Κύ - ρι - ε ὁ Θε - ὅς ἡ - μῶν· 3 τὴν σὴν εἰ - ρή - νην δός ἡ -
 μῖν· 4 ὅ - τι ἐ - κτός σου Θε - ὄν ἄλ - λον οὐκ οἶ - δα - μεν.

ᾠδὴ ζ'. H fol. 17v

Σὺν τῷ Ἰ - ω - νᾶ βο - ῶ - μεν σοὶ Κύ - ρι - ε· 2 με - τὰ φω - νῆς αἰ - νέ - σε -
 ως δε - ὁ - με - νοι· 3 ἀν - ἀ - γα - γε ἐκ φθο - ρᾶς τὴν ζω - ῆν ἡ - μῶν.

ᾠδὴ ζ' (Ἄλλος). H fol. 17v

Ἐ - βό - η - σα ἐν θλί - ψει· πρὸς τὸν οἰ - κτίρ - μο - να Θε - ὄν· 2 καὶ ἐπ -
 ἡ - κου - σέ μου ὡς μό - νος ἀν - α - μάρ - τη - τος· 3 καὶ
 δι - ἐ - σω - σέ με· 4 ἐκ φθο - ρᾶς θα - νά - του ὡς εὐ - σπλαγ - χνος.

ᾠδὴ ζ'. H fol. 18r

Εὐ - λο - γη - τός εἶ _____ εἰς τοὺς αἰ - ῶ - νας· Κύ -
 ρι - ε ὁ Θε - ὅς _____ τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 18r

Τὸν τοὺς ὑ - μνο - λό - γους ἐν κα - μί - νῳ. δι - α - σώ - σαν -
 τα παῖ - δας. ² καὶ τὴν βρον - τῷ - σαν φλό - γα με - τα - βα - λόν -
 τα εἰς δρό - σον. Χρι - στόν τὸν Θε - όν. ³ ὑ - μνεῖ - τε. *dim.*
 καὶ ὑ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'). H fol. 18r

Σὲ τὸν ἀ - μή - το - ρα τὸ πρῶ - τον. ² καὶ ἀ - πά - το - ρα τὸ δεύ -
 τε - ρον. ὥς Θε - όν καὶ ἄν - θρω - πον. ³ ἐν ὕ - μνοῖς με - γα - λύ - νο - μεν. *dim.*

Canon 22

ᾠδὴ α'. H fol. 18r

Τῷ βο - η - θή - σαν - τι Θε - ῶ ἐν Αἰ - γύ - πτω τῷ Μω - σεῖ. ² καὶ
 δι' αὐ - τοῦ τὸν Φα - ρα - ώ. ³ παν - στρα - τὶ βυ - θί - σαν - τι.
⁴ ἐ - πι - νί - κι - ον ὃ - δὴν ἄ - σω - μεν ὅ - τι δε - δό - ξα - σται.

[Ὡδὴ β']. H fol. 18r

ὶ - δε - τε ἴ - δε - τε ὅ - τι ἐ - γὼ εἰ - μὶ
 ὁ σω - τήρ τοῦ κό - σμου· ² τὸ φῶς τὸ ἀ - λη - θι -
 νόν· ³ ἡ πη - γὴ τῆς ζω - ῆς ὁ υἱ - ὅς τοῦ θε - οῦ.

[Ὡδὴ β²]. H fol. 18r

Κλῆ - νον τὸ οὖς σου Χρι - στέ· ² ψυ - χι - κῶς ἄρ - ρω - στοῦν - τι μοι·
³ καὶ τῶν ρη - μά - των εἰς - ἀ - κου - σον· ⁴ ὁ τα - χὺς εἰς τὸ σῶ - σαι
 με· ⁵ τῷ σῶ ὁ - νό - μα - τι ⁶ με - γα - λω - σύ - νην ὅ - πως δώ - σω.

[Ὡδὴ γ']. H fol. 18r

Στε - ρέ - ω - μά μου γε - νοῦ· ² ὁ θε - με - λι - ῶ - σας τὴν γῆν ἐ - πὶ τῶν
 ὁ - δά - των· ³ ὁ - τι οὐκ ἔ - στιν ἄ - γι - ος πλην σοῦ Κύ - ρι - ε.

[Ὡδὴ δ']. H fol. 18r

Κατ - ε - νό - η - σα παν - το - δύ - να - με· ² τὴν σὴν οἶ - κο -
 νό - μί - αν· ³ καὶ με - τὰ φό - βου ἐ - δό - ξα - σά σε σω - τήρ.

ᾠδὴ ε'. H fol. 18v

'Εχ νυ-κτὸς ὁρ - θρί - ζον-τες. ἀν - υ - μνοῦ-μεν σὲ Χρι - στὲ
ὁ θε - ὅς. 2 τὸν δι' ἡ - μᾶς πτω - χεύ - σαν - τα. 3 καὶ σταυ -
ρὸν καὶ θά - να-τον. ἐν τῇ σαρ - κί σου ὑ - πο - μεί - ναν - τα.

ᾠδὴ ε'. H fol. 18v

Τὸν προ-φή - την δι - έ - σω - σας. *dim.* 2 ἐκ τοῦ κή - τους φιλ - ἀν - θρω -
πε. κἀ - μέ τοῦ βυ-θοῦ τῶν πται-σμά - των ἀν - ά - γα - γε δέ - ο - μαι.

ᾠδὴ ζ'. H fol. 18v

Ὁ ἐν τῇ βά - τω ὁ - φθείς. 2 ἐν πυ-ρί τῷ νο-μο-θέ-τη.
3 καὶ τὸν τό - κον τῆς παρ-θέ-νου. ἐν αὐ-τῇ προ-τυ - πώ - σας. 4 εὐ - λο -
γη-τὸς εἰ Κό-ρι - ε. 5 ὁ θε - ὅς τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 18v

Ὑ - μνον σοὶ προσ-φέ - ρο-μεν τῶν ἁ - σω - μά-των. 2 ὥς - περ οἱ παῖ -
δεις. ἐν τῇ κα-μί - νῳ. 3 καὶ ὑ - μνοῦν-τες λέ - γο-μεν. 4 εὐ - λο -



ᾠδὴ θ'. H fol. 18v



Canon 23

ᾠδὴ α'. H fol. 18v



ᾠδὴ β'. H fol. 18v



ᾠδὴ γ'. H fol. 18v

Στε - ρε - ω - θή - τω ή καρ - δί - α μου. ² ἐν Κυ - ρί - ω τῷ
 σω - τῇ - ρι μου. ³ ὅ - τι τὸ γέ - νος ἔ - σω - σε. τῶν ἀν - θρώ -
 πων ⁴ ἐκ πλά - νης. ἀ - να - κα - λέ - σας ὡς φιλ - ἀν - θρω - πος.

ᾠδὴ δ'. H fol. 19r

Εἰς - α - κή - κο - α Κύ - ρι - ε. τὴν ἀ - κο - ῆν σου καὶ ἐ - φο - βή -
 θην. ² ὅ - τι δι - ἀ τοῦ σταυ - ροῦ. τὸν κό - σμον ἐ - φώ - τι -
 σας. ³ καὶ ή - μῖν ἐ - δω - ρή - σω. τὴν σὴν ἀ - νά - στα - σιν.

ᾠδὴ ε'. H fol. 19r

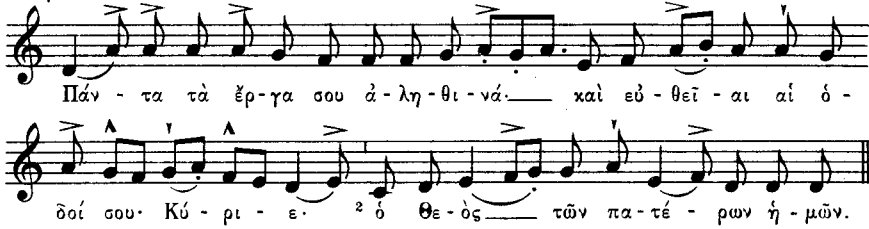
Ὁ ἐκ νυ - κτός ἀ - γνοί - ας. θε - ο - γνω - σί - α φαι - δρό -
 νας τὰ πέ - ρα - τα. ² φώ - τι - σόν με τῷ ὁρ -
 θρω. ³ τῆς φιλ - αν - θρω - πί - ας σου Κύ - ρι - ε.

ᾠδὴ ς'. H fol. 19r

Τῆς μα - κα - ρί - ας τρί - βου σου φυ - γὰς γε - νό - με - νος. ² ταῖς τρι - κυ -
 μί - ας τοῦ βί - ου. δει - νῶς βε - βύ - θι - σμαι σω - τήρ. ³ ἀλλ' ὡς - περ τὸν προ -



Ὡδὴ ζ'. H fol. 19r



Ὡδὴ η'. H fol. 19r



Ὡδὴ θ'. H fol. 19r



Canon 24

For St. Marcian

Ὡδὴ α'. H fol. 19r

Τῷ Κυ-ρί-ω ᾄ-σω-μεν ἑ-πι-νί-χι-ον ὡ-δήν. ² τῷ
ἐν ἑξ-ό-δῳ. Ἰ-σρα-ήλ ἐξ Αἰ-γύ-πτου. ³ ἑ-ρυ-θρᾶς θα-
λάσ-σης. ⁴ καὶ Ἰ-ορ-δᾶ-νου τὸ ρεῖ-θρον. πῆ-ξαν-τι
μό-νω πα-ρα-δό-ξως τοῦ λα-οῦ. ⁵ πε-ζο-πο-ροῦν-
τος δι-ὰ μέ-σου αὐ-τῆς. ἐν-δό-ξως γὰρ δε-δό-ξα-σται.

Ὡδὴ β'. H fol. 19v

Πρόσ-χες τῇ φω-νῇ τῆς δε-ή-σε-ώς μου. ὁ βα-σι-
λεὺς μου καὶ Θε-ός. ² με-λω-δι-κῶς σοι βο-ῶ. ³ ὅ-τι
πρὸς σὲ προσ-εύ-ξο-μαι Κύ-ρι-ε καὶ σῶ-σον με.

Ὡδὴ β'. Ἄλλος. H fol. 19v

Λα-λή-σω θαυ-μά-σι-α τοῖς υἱ-οῖς Ἰ-σρα-ήλ. καὶ

τὸ ὕ - δωρ ἐκ πέ - τρας πη - γά - σω τοῖς βρο - τοῖς. ² καὶ
 γνώ - σον - ται. ὁ - τι θε - ὅς βα - σι - λεύς ἐ - γὼ εἰ -
 μί ³ καὶ τὸ ὄ - νο - μά μου ἐ - πι - κα - λέ - σον - ται.

Ὡδὴ β' (Ἄλλος). H fol. 19v

Πρόσ - ε - χε *dim.* οὐ - ρα - νὲ καὶ λα - λή - σω. ² καὶ
 ἀν - υ - μνή - σω τὸν θε - ὄν. τὸν μό - νον φιλ - ἀν - θρω - πον.

Ὡδὴ γ'. H fol. 19v

Ὁ στε - ρε - ῶ - σας τῷ λό - γῳ σου τὴν οἰ - κου - μέ - νην. ² ἥ -
 τις οὐ σα - λευ - θή - σε - ται. ³ στε - ρέ - ω - σον τὴν δι - ά -
 νοι - αν ἡ - μῶν. ⁴ εἰς τὸν φό - βον σου δέ - σπο - τα Κύ - ρι - ε.

Ὡδὴ δ'. H fol. 19v

Τὴν ἀ - κο - ῆν ὁ προ - φή - τας τῆς δυ - να - στεί - ας σου.
² Ἀμ - βα - κοῦμ ἀ - κου - τι - σθείς. ἐ - φο - βή - θη τὰ ἔρ - γα σου *dim.*

ὁ θε - ὅς· ³ κα - τα - νο - ή - σας ἐξ - έ - στη καὶ έ - βό -
α. — δό - ξα τῇ δο - νά - μει σου Κύ - ρι - ε.

Ὡδὴ ε'. H fol. 19v

Ὡς φω - τι - σμός· ή - μῶν ὑπ - ἄρ - χων Χρι - στὲ φώ - τι -
σον ή - μᾶς· ² ὡς ὑ - περ - α - σπι - στής τῆς ζω - ῆς ή -
μῶν· ³ φύ - λα - ξον ή - μᾶς· τοὺς πε - ποι - θό - τας εἰς σέ.

Ὡδὴ ς'. H fol. 20r

Ὁ - τι εἰς βά - θη θα - λάσ - σης· ² πται - σμά - των ἀπ - ἔρ - ριμ - μαι·
³ καὶ ἐν - ε - πά - γην εἰς ἰ - λὺν βυ - θοῦ ἀ - πο - γνώ - σε - ως·
⁴ τοῦ νο - η - τοῦ χει - μῶ - νος· ⁵ τῆς ρα - θυ - μί - ας μου Χρι -
στέ ⁶ ἐξ - ε - λού — με· ⁷ ὡς Ἰ - ω - νᾶν τοῦ θη - ρός.

Ὡδὴ ζ'. H fol. 20r

Κα - τὰ τὸ πλη - θος τοῦ έ - λέ - ους σου ² φιλ - ἄν - θρω - πε· ποι - η -

σον — μεθ' ἡ-μῶν. ³ ἵ - να σοι πι - στῶς ἄ - παν-τες. ἄ - δον -
 τες ψάλ - λω-μεν. ⁴ ὥς - περ οἱ παῖ-δες βο - ῶν - τες. ⁵ εὖ - λο - γη -
 τὸς εἰ ὁ μό - νος Θε - ὅς. — ⁶ τῶν πα - τέ - ρων ἡ - μῶν.

Ὡδὴ η'. H fol. 20r

Τὴν ὠ - δὴν Ἀ - να - νί - ου. ² τῷ ἀν - άρ - χῇ πάν-τες πα - τρι
 καὶ Θε - ῶ. ³ τὴν εὐ-χὴν Ἀ - ζα - ρί - ου. ⁴ τῷ συν-αν - άρ - χῇ
 λό-γῳ υἱ - ῶ — τοῦ πα-τρός ⁵ καὶ Μι - σα - ἡλ — τὸν ὕ - μνον.
⁶ τῷ θεί - ῳ πνεύ-μα - τι. ⁷ καὶ συν-α - ὕ - δι - ω. ⁸ ὁρ - θο - δό-ξῃ
 πί - σται προσ-ά - ξω - μεν λα - οί. εἰς σω-τη - ρί - αν ἡ - μῶν.

Ὡδὴ θ'. H fol. 20r

Γρα - φι - κῶς προσ-φω - νοῦν - τες βο - ῶ - μεν σοι. ² Θε - ο - τό -
 κε οἱ πι - στοί. ³ δι - ἅ σοῦ ἐ - με-γά - λυ-νε Κύ-ρι - ος.



⁴ τοῦ ποι - ῆ - σαι μεθ' ἡ - μῶν. ⁵ δι - ὃ σὲ ἀ - γνή. καὶ
τὸν ἐκ σοῦ ἀ - πειρ - ἄν - δρως. σαρ - κω - θέν - τα σω - τῇ - ρα.
⁶ ὡς θε - ὄν τῶν ἀ - πάν - των. ὅ - μνοις με - γα - λύ - νο - μεν.

Canon 25

For the Nativity of the Blessed Virgin Mary

ᾠδὴ α'. H fol. 20r



¹ Ἐξ - ἄρ - χει πά - λαι νε - α - νί - ὄων ἄ - δου - σα. ² Μα - ρι - ἄμ ἡ προ -
φη - τис. ³ ἄ - σμα και - νὸν τῷ ἐν θα - λάσ - σῃ ἐ - ρυ - θρᾷ. δι - α - γα -
γόν - τι λα - ὄν. ⁴ Ἐξ - ἄρ - χει δὲ νῦν ⁵ τῶν ἀπ' αἰ - ῶ - νος χτι - σμά -
των. ⁶ ἄ - δου - σα και - νό - τε - ρον. ⁷ τῷ τὴν ἀ - γνήν θε - ὄ -
παι - δα. ⁸ Ἐξ ἁ - γό - νου καὶ στεί - ρας προ - α - γα - γόν - τι γα - στρός.

ᾠδὴ γ'. H fol. 20v



ὦ - λέ - ναι ἁ - γο - νοι τε - κνο - γο - νοῦ - σι σὴ - με - ρον παρ - θε - ὄν



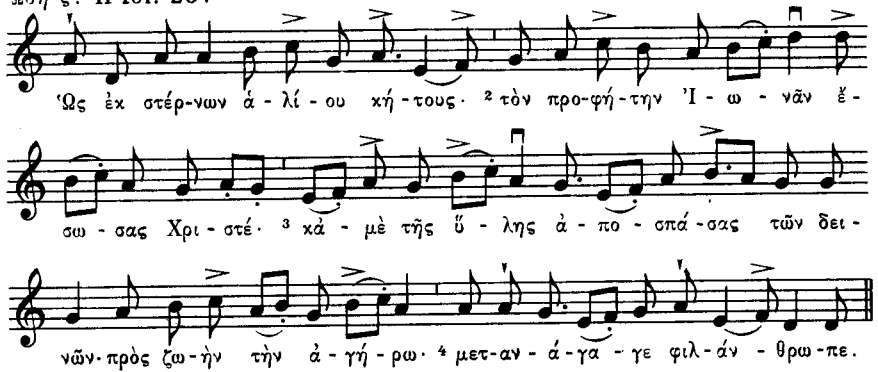
Ὡδὴ δ'. H fol. 20v



Ὡδὴ ε'. H fol. 20v



Ωδὴ ζ'. H fol. 20v


 Ὡς ἐκ στέρ-νων ἁ - λί - ου κή - τους. ² τὸν προ-φή-την Ἰ - ω - νᾶν ἔ -
 σω - σας Χρι - στέ. ³ καὶ - μὲ τῆς ὕ - λης ἁ - πο - σπά - σας τῶν δει -
 νῶν· πρὸς ζῶ-ήν τὴν ἁ - γή - ρω. ⁴ μετ-αν - ἁ - γα - γε φιλ-άν - θρω-πε.

Ὡδὴ ζ'. H fol. 20v


 Οἱ ἐν κα - μί - νω ἅ - φλε-κτοι νέ - οι. ² τῆς δα - ὑι - τι - κῆς —
 νε - ἁ - νι - δος πά - λαι. ³ ἥς τὸν τύ - πον εἰ - κό - νι - ζον·
⁴ χαρ-μο-νῆς ἐκ - τε - λοῦν-τες γε - νέ - θλι - α. ⁵ πνεύ - μα-τος δὲ
 χο - ρεῖ - αν στη - σά - με-νοι ⁶ καὶ ἁ - να - μέλ-πον-τες τῶν πα -
 τέ-ρων ὁ Θε-ός. ⁷ εὐ - λο - γη - μέ - νος ὑπ - ἄρ - - χεις· —
⁸ ὁ ἐ - πί θρό - νου δό - ξης τῆς βα - σι - λεί - ας σου.

Ὡδὴ η'. H fol. 21r


 Ὁ τύ - πος τῆς σῆς λο-χεί-ας· παρ-θε - νο - μῆ - τος ἅ - - χραν -

τε· ² παῖ-δας ἐν φλο-γί· ³ πυρ-πο-λου-μέ-νους ἐ-δρό-σι-
 σεν· ⁴ ἡ δὲ ἐκ στεί-ρας ἔκ-τυ-πος· ⁵ τῆς κυ-ή-σε-ώς σου πρό-
 ο-δος· ⁶ τὴν φλό-γα κατ-έ-σβε-σεν· ⁷ δι-ὸ μέλ-ψω-
 μεν· ⁸ εὐ-λο-γεί-τω σύμ-πα-σα κτί-σις ⁹ τὸν εὐ-ερ-γέ-την·
¹⁰ ὡς δη-μι-ουρ-γόν· — ¹¹ θε-ο-λο-γοῦ-σα καὶ Κύ-ρι-ον.

Ὡδὴ θ'. H fol. 21r

Και-νο-το-μοῦν-ται — νό-μοι φύ-σε-ως ² ἐν σοὶ παν-ύ-μνη-
 τε· ³ μό-νη γὰρ ἀ-σπό-ρως ἐ-κυ-ο-φό-ρη-σας ἀ-γνή·
⁴ σω-μα-τού-με-νον λό-γον· ⁵ παντ-ουρ-γὸν εὐ-ερ-γέ-την καὶ Κύ-
 ρι-ον· ⁶ ὃν θε-ο-λο-γοῦν-τες — ⁷ ἀ-ξί-ως σὲ ἀ-
 λη-θῆ· ⁸ θε-ο-τό-κον καὶ Κυ-ρί-αν με-γα-λό-νο-μεν.

- Canon 26

Ὡδὴ α'. H fol. 21r

Χερ - σώ - σας πά - λαι τὴν ἄ - βυσ - σον. ² τὸν Ἰ - σρα - ἡλ δι -
 έ - σω - σας. ἐκ τῆς δο - λεί - σας Φα - ρα - ώ. ³ ώ - δὴν έ - πι -
 νί - κι - ον. τῇ κρα - ται - ᾱ χει - ρί σου ἁ - να - μέλ - πον - τα.

Ὡδὴ γ'. H fol. 21r

Ὁ στε - ρε - ώ - σας οὐ - ρα - νούς. τῷ νεύ - μα - τι τῷ θεί - ω σου. μό - νε
 φιλ - ἄν - θρω - πε. ² στε - ρέ - ω - σον τὴν ψυ - χὴν μου δέ - ο - μαι. εἰς
 τὸ θε - λη - μά σου. ³ ἴ - να. ὁ - μνῶ. τὴν σὴν ἁ - γα - θό - τη - τα.

Ὡδὴ δ'. H fol. 21r

Τὴν σὴν ἐν - αν - θρώ - πη - σιν. ὁ θε - η - γό - ρος Ἀμ - βα - κούμ.
 προ - θε - ω - ρή - σας Χρι - στέ. ² κα - θαρ - θείς δὲ πνεύ - μα - τι.
³ έ - βό - α έμ - φα - νῶς τοῖς πέ - ρα - σιν. ⁴ έκ νε - φέ - λης

κου - φῆς· παρ - θε - νι - κῆς δι - ἅ λό - γου σαρ - κού - με -
 νος· ⁵ ἐ - λεύ - σε - ται ὁ ὧν ⁶ εἰς βρο - τῶν σω - τη - ρί - αν.

ᾠδὴ ε'. H fol. 21v

Νω-θρόν με ὄν-τα μα - θὼν ἀ - γα - θεῖ· ² φω - τι - σμόν ἀ - νά - τει - λον·
³ τῶν ἐν - το - λῶν σοῦ δέ - ο - μαι· ⁴ καὶ ἀπ - ἐ - λα - σον· τῆς ψυ - χῆς μου τὴν
 ἄ - χλυν· ⁵ ἵ - να ὁρ - θρί - ζων ὁ - μνῶ σε· ⁶ τὸ ἀ - πρόσ - ι - τον φά - ος.

ᾠδὴ ς'. H fol. 21v

Ὁ κή - τει φλοι - δού - με - νος· πον - το - γε - νεῖ Ἰ - ω - νᾱς· ² γα - στρός ἀ - φεγ -
 γο - τά - του ἀ - θά - να - τε· ³ τὴν σὴν προ - εξ - ει - κό - νι - ζε θεῖ -
 αν ἀ - νά - στα - σιν· ⁴ ἀ - να - βι - ῶν πρὸς ζω - ῆν ἐξ Ἀ - δου κα - τω - τά - του.

ᾠδὴ ζ'. H fol. 21v

Ἄν - α - γο - ρεύ - σας ὁ τύ - ραν - νος· ² ἐν Δε - η - ρᾱ μου - σι - κήν·
 χρυ - σο - λα - τρί - αν σω - τήρ· ³ οἱ τρεῖς σου παῖ - δες· εἰ -
 λον - το ⁴ τοῦ θεῖ - ου νό - μου σου· ⁵ ὁ - περ - α - σπι - σμόν *dim.*

κρο-τή-σαι· ⁶ καὶ πυ-ρὶ προ-τεί-νε-σθαι· δι' αἰ-ώ-νι-
 αν ζω-ήν· ⁷ ὁ - - - - - θεν καὶ σύμ-φω-νον ὠ-δὴν ἄν-έ-
 μελ-πον· ⁸ ὁ θε-ὸς τῶν πα-τέ-ρων ἡ-μῶν εὐ-λο-γη-τὸς εἶ.

Ὦδὴ η'. H fol. 21v

Στοι-χει-ω-θέν-τες τῷ νό-μῳ σου οἱ τρις-μα-κά-ρι-οι παῖ-δες·
 ὁ - - - - - θά-να-τε ² ἐν τῇ κα-μί-νῳ· ἀ-φλέ-κτως κατ-έ-δυ-
 σαν· ³ καὶ δρό-σον οὐ-ρα-νό-θεν ἐ-δέ-ξαν-το· ⁴ εὐ-λο-
 γεῖ-τε μέλ-πον-τες· πάν-τα τὰ ἔρ-γα τὸν Κύ-ρι-ον ὁ-
 μνεῖ-τε· καὶ ὁ - - - - - περ-υ-φοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

Ὦδὴ θ'. H fol. 21v

Σὲ - - - - - τὴν φε-ρέσ-βι-ον κό-ρην· ² καὶ ἀ-κή-ρα-τον παρ-θέ-νον· μα-
 κα-ρί- - - - - - ζο-μεν· ³ οἱ δι-ὰ σοῦ τῆς κα-τα-δί-κῃς λυ-τρω-θέν-
 τες· ⁴ καὶ τὸν τό-κον σου τὸν θεῖ-ον ἀ-παύ-στως με-γα-λύ-νο-μεν.

CANONS OF THE FIRST PLAGAL MODE

Ὡδή α'

H 

G 

Va 

S² 

La 

Ga 

Sa 

H 

G 

Va 

S¹ 

S² 

O 

La 

L 

Ga 

Sa

ἸΠ ΠΟΝ ΚΑΙ ΑΝ Α ΒΑ ΤΗΝ ΕΙΣ ΘΑ ΛΑΣ ΣΑΝ Ε ΡΥ ΘΡΑΝ.

H

 G

 Va

 S2

 La

 Ga

 Sa

H

 G

 Va

 S1

 S2

 O


 La


 L


 Ga


 Sa


* Ο ΣΥΝ ΤΡΙ ΒΩΝ ΠΟ ΛΕ ΜΟΥΣ ΕΝ Υ ΨΗ ΛΩ ΒΡΑ ΧΙ Ο ΝΙ


H 

G 

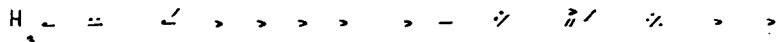
Va 


S² 

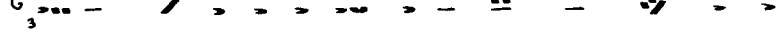
La 


Ga 


Sa 


H 


G 


Va 

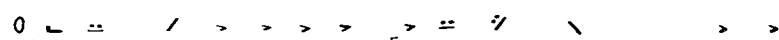
S¹ 

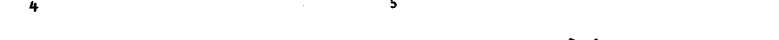
S² 

O 

La 

L 

Ga 

Sa 

ΧΡΙ ΣΤΟΣ ΕΞ Ε ΤΙ ΝΑ ΞΕΝ Ι ΣΡΑ ΗΛ ΔΕ Ε ΣΩ ΣΕΝ 9*

H
 έ - πι - νί - κι - ον υ - μνον α - - δον - τα.

G

Va

S²

La

Ga

Sa

H

G

Va

S¹

S²

O

La

L

Ga

Sa

E ΠΙ ΝΙ ΚΙ ΟΝ Υ ΜΝΟΝ Α ΔΟΝ ΤΑ.

Ὁδὴ γ'

H 

G 

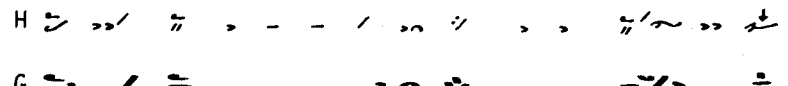
Va 

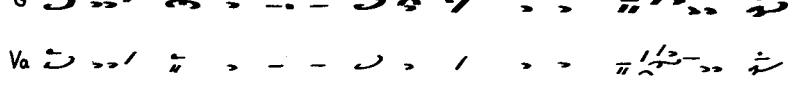
S² 

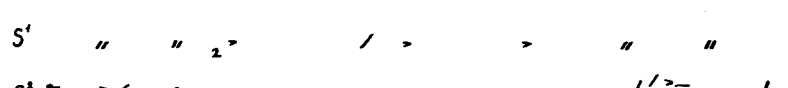
La 


Y 

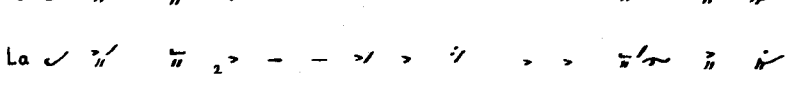
Sa 

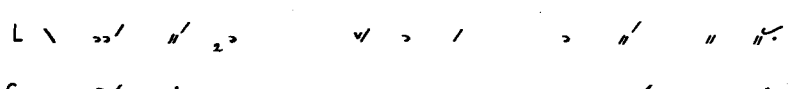
H 

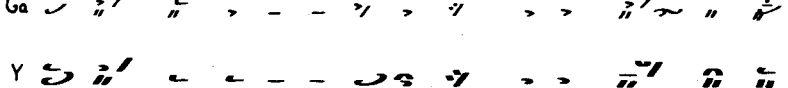
G 

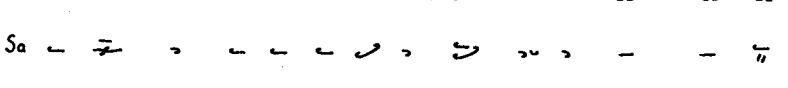
Va 

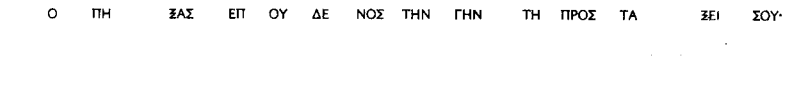
S¹ 


S² 


O 

La 

L 

Ga 

Y 

Sa 

Ο ΠΗ ΞΑΣ ΕΠ ΟΥ ΔΕ ΝΟΣ ΤΗΝ ΓΗΝ ΤΗ ΠΡΟΣ ΤΑ ΞΕΙ ΣΟΥ.

H

 G

 Va

 S²

 La

 Y

 Sa

H

 G

 Va

 S¹

 S²

 O

 La

 L

 Ga

 Y

 Sa

3 Ε ΠΙ ΤΗΝ Α ΣΑ ΛΕΥ ΤΟΝ ΧΡΙ ΣΤΕ· 4 ΠΕ ΤΡΑΝ ΤΩΝ ΕΝ ΤΟ ΛΩΝ ΣΟΥ

H
 τήν ἐκ - κλη - σί - αν σου στέ - ρέ - ω - σον

G
 5

Va
 4

S²
 5

La
 6

Y
 4

Sa
 5

H
 τήν ἐκ - κλη - σί - αν σου στέ - ρέ - ω - σον

G
 5

Va
 4

S¹
 5

S²
 5

O
 5

La
 6

L
 6

Ga
 3

Y
 4

Sa
 5

THN EK KAH SI AN SOY STE PE Ω SON

H 

G 

Va 

S² 

La 

Y 

Sa 

H 

G 

Va 

S¹ 

S² 

O 

La 

L 

Ga

Y

Sa

MO NE A ΓΑ ΘΕ ΚΑΙ ΦΙΛ ΑΝ ΘΡΩ ΠΕ.

ᾠδὴ δ'

H Τὴν θεί-αν ἐν-νο-ή-σας σου χέ-νω-σιν. ² ἐξ-ε-στη-κώς ὁ Ἀμ-βα-κούμ.

G

Va

S²

La

Y

Sa

H

G

Va

S¹

S²

O

La

L

Ga

Y

Sa

ΤΗΝ ΘΕΙ ΑΝ ΕΝ ΝΟ Η ΣΑΣ ΣΟΥ ΚΕ ΝΩ ΣΙΝ· ΕΞ Ε ΣΤΗ ΚΩΣ Ο ΑΜ ΒΑ ΚΟΥΜ·

H

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

G

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Va

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

S²

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

La

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Y

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Sa

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

H

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

G

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Va

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

S¹

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

S²

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

O

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

La

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

L

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Ga

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Y

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

Sa

³ Χρι-στὲ ἐν τρό-μῳ ἐ - βό - α σοι· ⁴ εἰς σω-τη-ρί-αν λα - οῦ σου

³ ΧΡΙ ΣΤΕ ΕΝ ΤΡΟ ΜΩ Ε ΒΟ Α ΣΟΙ· ⁴ ΕΙΣ ΣΩ ΤΗ ΡΙ ΑΝ ΛΑ ΟΥ ΣΟΥ

H 
 G 
 Va 
 S² 
 La 
 Y 
 Sa 

H 
 G 
 Va 
 S¹ 
 S² 
 O 
 La 
 L 
 Ga
 Y
 Sa

TOY ΣΩ ΣΑΙ ΤΟΥΣ ΧΡΗ ΣΤΟΥΣ ΣΟΥ Ε ΛΗ ΛΥ ΘΑΣ.

Ὁδὴ ε'

H 

G 

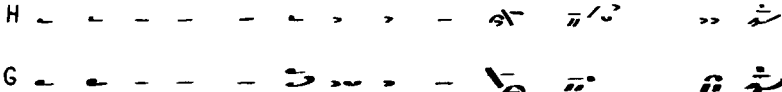
Va 


S2 

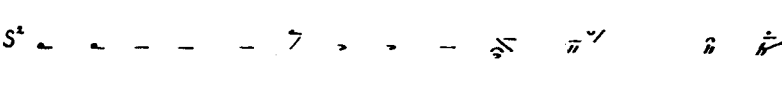
La 

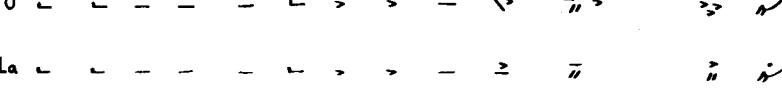
Y 

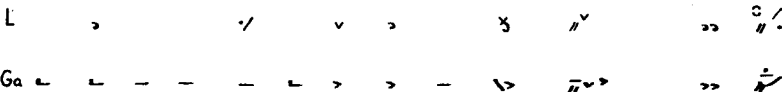
Sa 

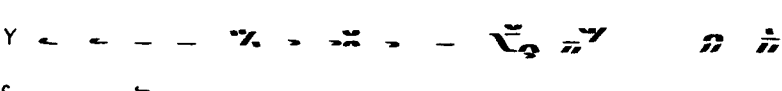
H 

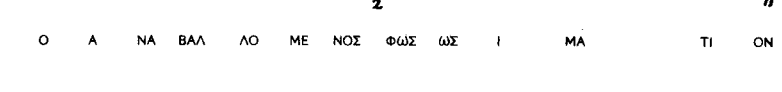
G 


Va 


S1 

S2 

O 

La 

L 

Ga 

Y

Sa

Ο Α ΝΑ ΒΑΛ ΛΟ ΜΕ ΝΟΣ ΦΩΣ ΩΣ Ι ΜΑ ΤΙ ΟΝ

H

 G

 Va

 S²

 La

 Y

 Sa

H

 G

 Va

 S¹

 S²

 O

 La

 L

 Ga

 Y

 Sa

H 

G 

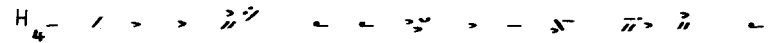
Va 


S2 


La 

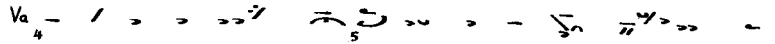
Y 


Sa 


H 

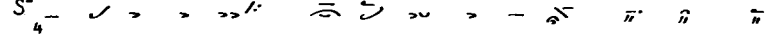
G 


Va 


S' 

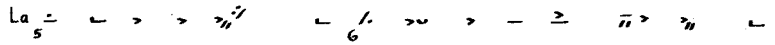
S2 


O 

La 

L 

Ga 

Y 

Sa 

* ΤΗΝ Ε ΣΚΟ ΤΙ ΣΜΕ ΝΗΝ ΧΡΙ ΣΤΕ ΩΣ ΜΟ ΝΟΣ ΕΥ ΣΠΛΑΓ ΧΝΟΣ.

Ὡδὴ σ'

H 
 Mai - νο - μέ - νην κλύ - δω - νι. ² ψυ - χο - φθό - ρῳ δέ - σπο - τα Χρι - στέ.

G 

S² 

La 

Ga 

Y 

Sa 

H > - = - > > > 2 > = - // / > > > //

G > - = - > > > > - = // 7 > > > //

Va

S¹ > ✓ 2 // 3 / > > \ //

S² > - = - ✓ > 2 > - = // 3 7 > > > //

O > - = - ✓ > 2 > = / // / > > > //

La > - = - > > > > = = // > > > //

L > > \ > 2 > / // 3 / > > > //

Ga > - = - ✓ > > > = / // 7 > > > //

Y > - = - > > > > = = // 7 > > > //

Sa > - = - - - - 2 > > // 7 > > > //

MAI NO ME NHN KΛY ΔΩ NI: ΨY XO ΦΘO PΩ ΔE ΣΠO TA XPI ΣTE.

H

G

S²

La

Ga

Y

Sa

H₃

G₂

Va

S₄¹

S₄²

O₃

La₂

L₄

Ga₂

Y₂

Sa₃

τῶν πα θῶν τὴν θά λας σαν κατ εύ να σον

H καὶ ἐκ φθο - ρᾶς ἀν - ᾠ - γα - γέ με ὡς εὖ - - σπλαγ - χνος.

G

S²

La

Ga

Y

Sa

H - - - - -

G - - - - -

Va

S¹ - - - - -

S² - - - - -

O - - - - -

La - - - - -

L - - - - -


Ga - - - - -


Y - - - - -


Sa - - - - -


ΚΑΙ ΕΚ ΦΘΟ ΡΑΣ ΑΝ Α ΓΑ ΓΕ ΜΕ ΩΣ ΕΥ ΣΤΙΛΑΓ ΧΝΟΣ.


Ὡδή ζ'


H 


G 


Va 


S² 

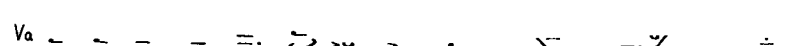
La 


Y 


Sa 


H 

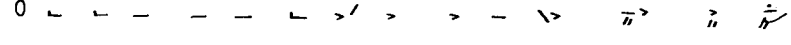
G 

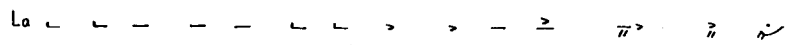
Va 


S¹ 

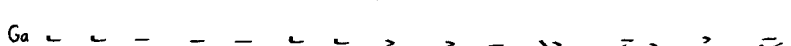
S² 


O 

La 

L 

Ga 

Y 

Sa 

Ο Υ ΠΕΡ Υ ΨΟΥ ΜΕ ΝΟΣ ΤΩΝ ΠΑ ΤΕ ΡΩΝ ΚΥ ΡΙ ΟΣ 10*

H 

G 

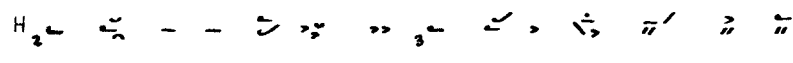
Va 

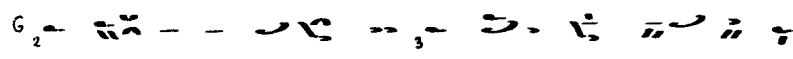
S² 

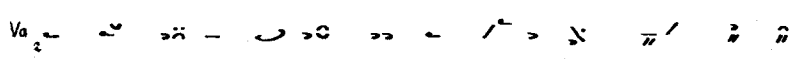
La 

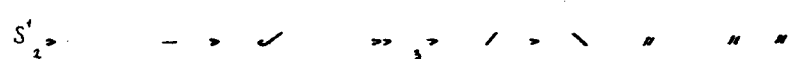
Y 

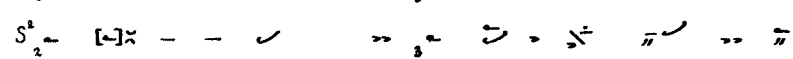
Sa 


H₂ 

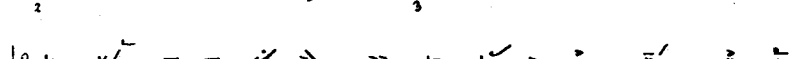
G₂ 

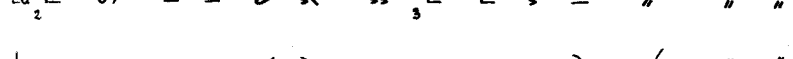
Va₂ 

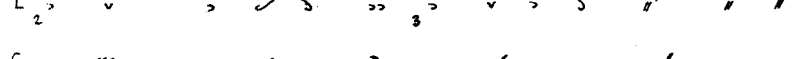
S₂¹ 

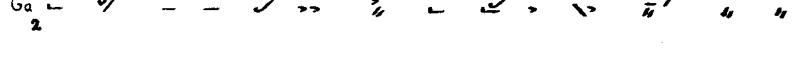
S₂² 

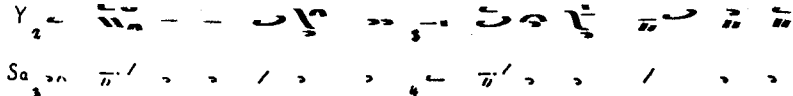
O₂ 

La₂ 

L₂ 

Ga₂ 

Y₂ 

Sa₂ 

† ΤΗΝ ΦΛΟ ΓΑ ΚΑΤ Ε ΣΒΕ ΣΕ † ΤΟΥΣ ΠΑΙ ΔΑΣ Ε ΔΡΟ ΣΙ ΣΕ

H

G

Va

S²

La

Y

Sa

H

G

Va

S¹

S²

O

La

L

Ga

Y

Sa

* ΣΥΜ ΦΩ ΝΩΣ ΜΕ ΛΩ ΔΟΥ ΜΕΝ Ο ΘΕ ΟΣ ΕΥ ΛΟ ΓΗ ΤΟΣ ΕΙ

Ὡδὴ ἡ'

H Σοὶ τῷ παντ-ουρ-γῷ. 2 ἐν τῇ κα-μί-νω παῖ-δες. 3 παγ-χό-σμι-ον

G

Va

S²

La

Y

Sa

H 2 3

G 2 3

Va 2 3

S¹ 2

S¹ 2

O 2 3

La 2 3

L 2 3

Ga 2 3

Y 2

Sa 2 3

ΣΟΙ ΤΩ ΠΑΝΤΟΥΡΓΩ· 2 ΕΝ ΤΗ ΚΑΜΙΝΩ ΠΑΙ ΔΕΣ· 3 ΠΑΓΧΟΣΜΙΟΝ

H 

G 

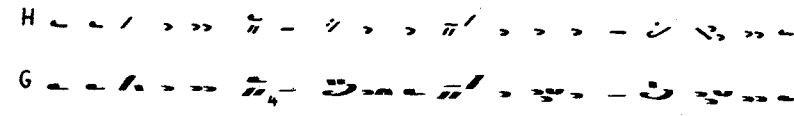
Va 

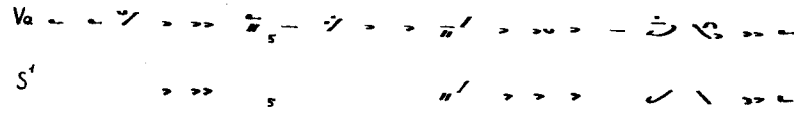
S² 

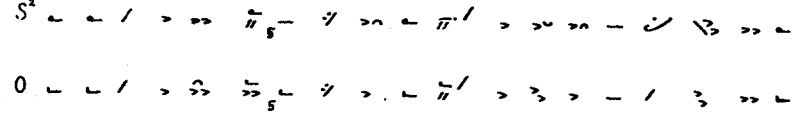
La 

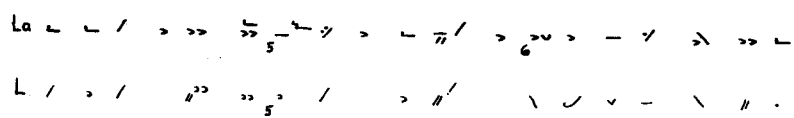
Y 

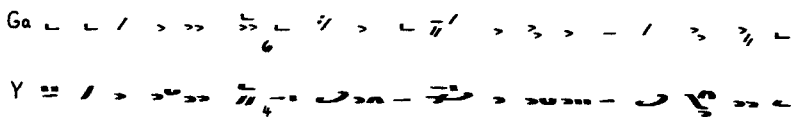
Sa 

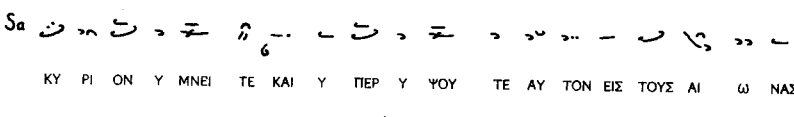
H 


G 


Va 

S¹ 

S² 

O 

La 

L 

Ga

Y

Sa

KY PI ON Y MNEI TE KAI Y ΠEP Y ΨOY TE AY TON EIS TOYΣ AI Ω NΑΣ.

Ὡδὴ θ'

H

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Va

S²

La

Y

Sa

H > - = - 7 3 > / 7 7 7 > - -

G > - = - 7 3 > 7 7 7 7 7 > - -

Va > - = - 7 3 > 7 7 7 7 7 > 7 - 7

S¹ > > > 2 > " / > > \ "

S² > - = - 7 3 > 7 7 7 7 7 > 7 7

O > - = - 7 3 > 2 / > 7 7 / > - -

La > - = - 7 3 > 7 7 7 7 7 2 > 7 7

L > / 7 7 > 2 / > / 7 / > >

Ga > - = - 7 3 > / > 7 7 / > >

Y > - = - 7 3 > 2 7 7 7 7 > 7 7

Sa > - = - 7 3 > 2 7 7 7 7 > 7 7

Η ΣΑ Ι Α ΧΟ ΡΕΥ Ε Η ΠΑΡ ΘΕ ΝΟΣ Ε ΣΧΕΝ ΕΝ ΓΑ ΣΤΡΙ

H 

G 

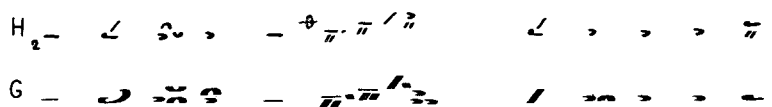
Va 

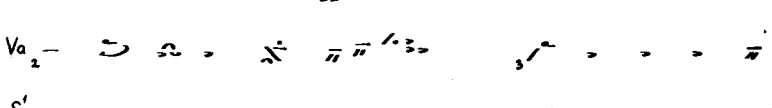
S² 

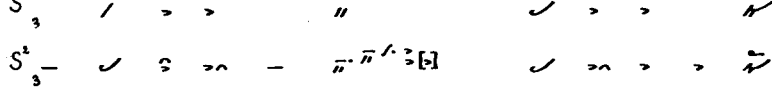
La 

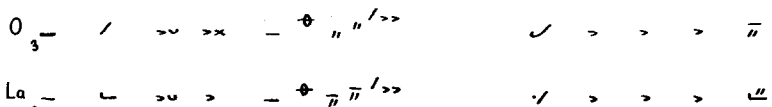
Y 

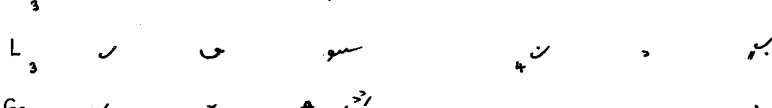
Sa 

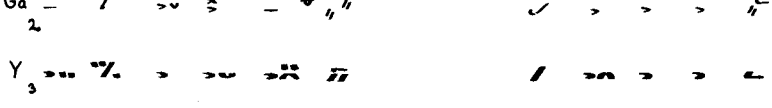
H₂ - 


G - 


Va₂ - 


S'₃ - 

S'₃ - 

O₃ - 

La₃ - 

L₃ - 

Ga₂ - 

Y₃ -

Sa₃ -

2 KAI TE TO KEN YI ON TON EM MA NOY HA

H 

G 

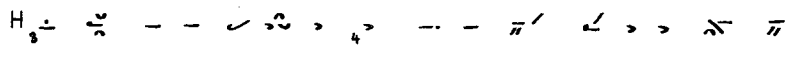
Va 

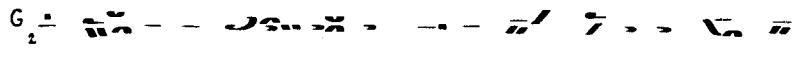
S² 

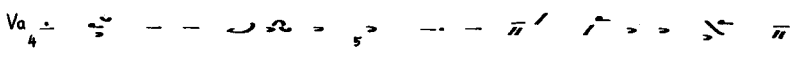
La 


Y 

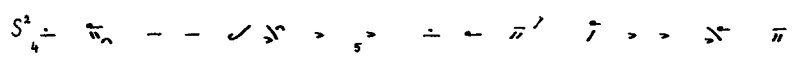
Sa 

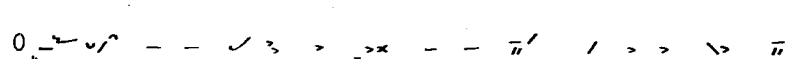
H 


G 


Va 


S¹ 

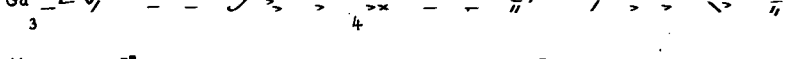
S² 

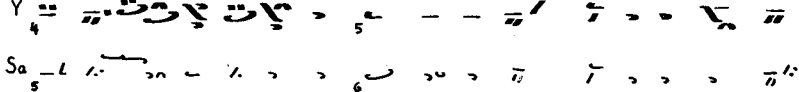
O 

La 

L 

Ga 

Y 

Sa 

3 ΘΕ ΟΝ ΤΕ ΚΑΙ ΑΝ ΘΡΩ ΠΟΝ· 4 Α ΝΑ ΤΟ ΛΗ Ο ΝΟ ΜΑ ΑΥ ΤΟΥ·

H 
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 S² 
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 Sa 

H 
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 Va 
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 S² 
 O 
 La 
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 Sa

ὄΝ ΜΕ ΓΑ ΛΥ ΝΟ ΜΕΝ ὸ ΤΗΝ ΤΕ ΚΟΥ ΣΑΝ ὸ ΜΑ ΚΑ ΡΙ ΖΟΝ ΤΕΣ.

Canon 2

By John the Monk. For the Ascension of our Lord

Ὡδὴ α'. H fol. 83r

Ὡ σω - τῇ - ρι Θε - ῶ. ² τῶ ἐν θα - λάσ - σῃ
 λα - ὄν. ³ πο - σὶν ἁ - βρό - χοις ὁ - δη - γή - σαν - τι.
⁴ καὶ Φα - ρα - ῶ παν - στρα - τι - ᾱ κα - τα - πον - τί - σαν - τι.
⁵ αὐ - τῶ μό - νῳ ἄ - σω - μεν ⁶ ὁ - τι δε - δό - ξα - σται.

Ὡδὴ γ'. H fol. 83v

Στε - ρέ - ω - σον ἡ - μᾶς ὁ Θε - ὅς. τῇ σῇ δου -
 νά - μει ² καὶ κα - τά - βα - λε. αἰ - ρε - τι - κῶν τὰ φρυ -
 ά - γμα - τα. καὶ ἀν - ὑ - ψω - σον τὸ χέ - ρας ἡ - μῶν.

(Ὡδὴ γ') Ἄλλος. H fol. 83v

Δου - νά - μει τοῦ σταυ - ροῦ σου Χρι - στέ. ² στε - ρέ - ω - σόν
 μου τὴν δι - ᾱ - νοι - ἀν. ³ εἰς τὸ ὑ - μνεῖν καὶ
 δο - ξά - ζειν σου. τὴν τρι - ῆ - με - ρον ἁ - νά - στα - σιν.

ᾠδὴ δ'. H fol. 83v

Εἰς - α - κή - κο - α τὴν ἁ - κο - ῖν τῆς δυ - να - στεί - ας τοῦ
 σταυ - ροῦ· ὥς πα - ρά - δει - σος ἦν - οί - γη δι' αὐ - τοῦ· καὶ ἐ -
 βό - η - σα· δό - ξα τῇ δυ - νά - μει σου Κύ - ρι - ε.

ᾠδὴ ε'. H fol. 83v

Ὅρ - θρί - ζον - τες βο - ῶ - μεν σοι Κύ - ρι - ε· ² σω - σον ἡ - μάς·
³ σὺ γὰρ εἶ Θε - ὅς ἡ - μῶν· ἐ - κτός σου ἄλ - λον οὐκ αἶ - δα - μεν.

ᾠδὴ ς'. H fol. 83v

Ἐ - κύ - κλω - σέ με ἄ - βυσ - σος· ² τα - φή μοι τὸ κῆ - τος
 ἐ - γέ - νε - το· ³ ἐ - γὼ δὲ ἐ - βό - η - σα πρὸς σὲ τὸν φιλ -
 ἄν - θρω - πον· καὶ ἔ - σω - σέ με ἡ δε - ξι - ᾶ σοῦ Κύ - ρι - ε.

ᾠδὴ ζ'. H fol. 83v

Ὁ ἐν κα - μί - νῳ πυ - ρός· τοὺς ὑ - μνο - λό - γους σώ - σας παῖ -
 δας· εὐ - λο - γη - τὸς ὁ Θε - ὅς ὁ τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 83v

Τὸν ἐκ πα-τρός πρὸ αἰ-ώ-νων. γεν-νη-θέν-τα υἱ-ὸν—

καὶ Θε-όν. 2 καὶ ἐπ' ἐ-σχά-των τῶν χρό-νων 3 σαρ-κω-θέν-τα

ἐκ παρ-θέ-νου μη-τρός. 4 ἰ-ε-ρεῖς ὑ-μνεῖ-τε. λα-

ὅς ——— ὑ-περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 83v

Σὲ τὴν ὑ-πὲρ νοῦν καὶ λό-γον μη-τέ-ρα Θε-οῦ.

2 τὴν ἐν χρό-νῳ τὸν ἄ-χρο-νον. 3 ἀ-φρά-στως κυ-ή-

σα-σαν. 4 Θε-ο-τό-κε ἀ-ξί-ως με-γα-λό-νο-μεν.

Canon 3

Of the Resurrection

ᾠδὴ α'. H fol. 84r

Πε-ζο-πο-ρῶν ὁ Ἰ-σρα-ήλ. 2 ἀν-ε-πί-βα-τον τρί-βον

προσ-τά-γμα-τι θε-σπο-τι-κῶ. 3 χαί-ρων ὑπ-έ-ψαλ-λε.

4 τῷ Κυ-ρί-ῳ ἁ-σω-μεν ἐν-δό-ξως γὰρ θε-δό-ξα-σται.

ᾠδὴ γ'. H fol. 84r

Τὸ στε-ρέ - ω - μα τῶν προσ-τρε-χόν-των ἐ - πί σοι· Χρι - στέ - ὁ Θε -
 ὅς· τὴν ἐ - μὴν δι - ἄ - νοι - αν στή - ρι - ξον· τῇ σῇ φιλ - αν - θρω - πί - α·
² καὶ πρὸς γνῶ - σιν ἐπ - αν - ἄ - γα - γε· τῶν ἐν - το - λῶν σου παν - το - δό - να - με.

ᾠδὴ δ'. H fol. 84r

Ἐ - λή - λυ - θας ἐ - πί τῆς γῆς δι - ἅ βρο - τῶν σω - τη - ρί - αν·
² παν - το - δό - να - με σω - τήρ· ³ κα - γὰρ κα - τα - νο - ή - σας ἔ - φρι - ξα·
 καὶ ἐ - δό - ξα - σά σου τὴν ἁ - κα - τὰ - λη - πτον δό - να - μιν.

ᾠδὴ ε'. H fol. 84r

Τὸ φῶς - τὸ ἁ - πρόσ - ι - τον Χρι - στέ· ² τὴν ζω - ῆν τὴν
 αἰ - ώ - νι - ον· ³ ἐκ νυ - κτός ὁρ - θρί - ζον - τες ὁ -
 μνοῦ - μεν σε· ⁴ τὸν μό - νον φω - το - δό - την Χρι - στόν.

ᾠδὴ ς'. H fol. 84r

Κή - τους γα - στέ - ρα· ὁ - πο - δύς· ² ὁ Ἰ - ω - νᾶς· οὐκ ἐ - φθά - ρη

δέ - σπο - τα. ³ τῷ σῷ προσ - τά - γμα - τι. ⁴ ἀλ - λά προ - τύ - πω - σις
 γέ - γο - νε - τῆς τρι - η - μέ - ρου τα - φῆς σου. ⁵ δι - ό σοι ἐ - κραύ - γα -
 ζεν. ⁶ ἄ - να - βή - τω ἐκ φθο - ρᾶς ἢ ζω - ή μου πρὸς σέ Κύ - ρι - ε.

ᾠδὴ ζ'. H fol. 84r

dim.
 Κατ' εἰ - κό - να θε - ὦ - κήν γε - γε - νη - μέ - νοι. ² οὐ χρο - σῇ
 ἐ - λά - τρευ - σαν πλά - νης ³ εἰ - κό - νι οἱ παῖ - δες Δα - υῖδ.
⁴ ἀλλ' ἐ - βό - ων τῷ κτί - σαν - τι. ⁵ ὁ - περ - ἐν - δο - ξε εὐ - λο -
 γη - τὸς εἰ Κύ - ρι - ε ὁ θε - ὅς τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 84v

Σὲ τὸν ποι - η - τὴν καὶ μεθ - ι - στῶν - τα φύ - σεις. ² καὶ τὴν ἄ -
 με - τρον φλό - γα· ὁρο - σί - σαν - τα ³ ὁ - μνοῦ - μεν ὁ - περ - ἐν -
 δο - ξε. ⁴ καὶ ὁ - περ - υ - ψοῦ - μεν εἰς πάν - τας τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 84v

Τὸ παρ-θέ-νον ὁ-μνεῖ-σθαι· τὸ θε-ο-τό-κον γνω-ρί-ζε-σθαι·
 ἄ-ξι-ον ἀλλ' ὁ-πέρ-ογ-κον· ὁ-σον γὰρ τὴν προσ-η-γο-ρί-αν
 το-σοῦ-τον καὶ τὸν ὕ-μνον ὁ-πέρ-κει-ται· εἰ δὲ καὶ πρὸς ἀ-
 ξί-αν ἀ-δύ-να-τον· ἀλλ' ὁ-πὲρ δό-να-μιν με-γα-λύ-νο-μεν.

Canon 4

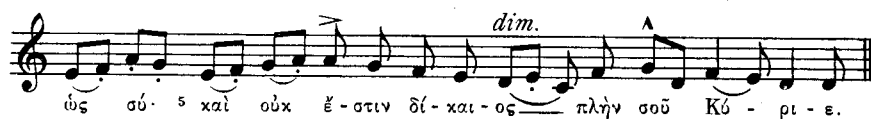
Of the Resurrection

ᾠδὴ α'. H fol. 84v

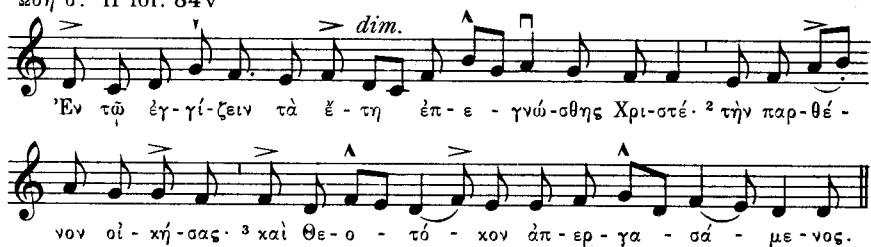
Ὑ-πὲρ ἑ-λέ-ους τὸν θε-όν· δο-ξά-σω-μεν οἱ
 πι-στοί· ὁ-τι ἔρ-ρύ-σα-το κό-σμον ἐκ πλά-νης· καὶ
 ἑ-πι-νί-κι-ον ὧ-δήν· ἄ-σω-μεν ὁ-τι δε-δό-ξα-ται.

ᾠδὴ γ'. H fol. 84v

Ἐν πέ-τρα τῆς πί-στε-ως Χρι-στέ· τοὺς πό-δας μου στε-ρέ-
 ω-σον· ἰ-να ψάλ-λω σοὶ τὸν ὕ-μνον· οὐκ ἔ-στιν ἄ-γι-ος



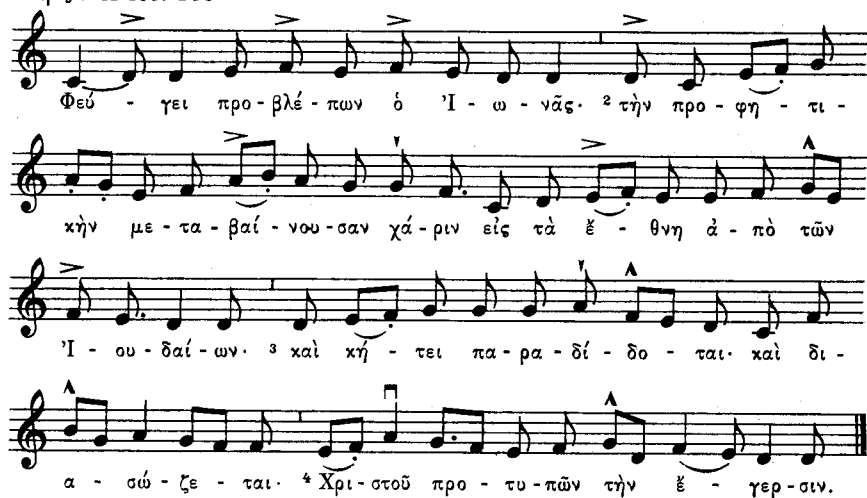
ᾠδὴ δ'. H fol. 84v



ᾠδὴ ε'. H fol. 84v



ᾠδὴ ς'. H fol. 85r



Ὡδὴ ζ'. H fol. 85r

Μέ-σον τῆς φλο-γὸς τῆς και-ο - μέ - νης ἐ - στη - κό - τες οἱ παῖ-δες.
 2 ἐν τῇ κα-μί - νω ἐ - δρο - σί - ζον-το. 3 καὶ ὑ-μνοῦν-τες ἐ - βό -
 ων. 4 εὐ - λο-γη - τὸς εἶ ὁ Θε-ὸς ὁ τῶν πα - τέ - ρων ἡ - μῶν.

Ὡδὴ η'. H fol. 85r

Τὸν ἐν μέ - σω φλο-γὸς. 2 κα - μί - νου και - ο - μέ - νης.
 3 παῖ - δας δρο - σί - σαν - τα. 4 μορ-φή — ἀγ - γέ - λου τοῖς
 Θε - ὁ - φρο - σι. 5 συγ - κα - τα - βάν - τα λό - γον. 6 πι - στοὶ
 ὑ - μνεῖ - τε καὶ ὑ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

Ὡδὴ θ'. H fol. 85r

Ἐν παρ-θέ - νοις μή-τηρ ἁ - πεί-ραν-δρος οὐ γέ - γο-νεν ἐν γυ-ναι-
 ξί. 2 καὶ τε - κοῦ - σα πάλιν παρ-θέ - νος. βρο-τῶν γε - νε-αῖς
 οὐκ ὤ - φθη. 3 εἰ μὴ σὺ — ἡ μό-νη Θε-ὸν κυ - ἡ - σα - σα.
 4 ὃν ἁ - κα - τα - παύ - στως ἐν φω-ναῖς ἁ - σμά-των με-γα - λύ - νο-μεν.

Canon 5

Ὡδὴ α'. H fol. 85r

Σά - λου τὸν Ἰ - σρα - ἡλ ἑ - ρυ - θραί - ου ἑ - σω - σας· κλυ - δῶ - νι κα - λύ -
 - ψας· ² Αἰ - γυ - πτί - ους ὁ - πλί - τας· κρα - ται - οὺς ὁ Θε - ὅς - ῃ - μῶν

Ὡδὴ γ'. H fol. 85r

Ὁ πρὸ πάν - των αἰ - ώ - νων· γεν - νη - θεις ἐκ Θε - οῦ ² καὶ πα -
 τρός· ³ τὴν ἐκ - κλη - σί - αν σου στή - ρι - ξον ὡς φιλ - ἄν - θρω - πος.

(Ὡδὴ δ'). H fol. 85r

Ἐξ ὁ - ρους ἄ - νευ χει - ρός· ² λί - θος ἑ - τμή - θης Χρι - στέ·
³ ἐκ τῆς παρ - θέ - νου μη - τρός· ⁴ ὁ - θεν σοῦ τὴν ἑ - λευ - σιν· ὁ προ -
 φή - της προ - ἱ - δών· ἄν - ε - βό - α· ⁵ εἰς σω - τη - ρί - αν λα - οῦ
 σοῦ ἑ - λή - λυ - θας· δό - ξα τῇ δυ - νά - μει σοῦ Κό - ρι - ε.

Ὡδὴ ε'. H fol. 85v

Ἐκ νυ - κτός ὁρ - θρί - ζον - τες· ὑ - μνοῦ - μεν σε Χρι - στέ ὁ Θε - ὅς·

² τὴν σὴν εἰ - ρή - νην πα - ρά - σχου ἡ - μῖν. ³ δι - ό - τι φῶς τὰ
 προσ - τά - γμα - τά σου. ⁴ ἐ - πὶ τῆς γῆς ἐ - ποί - η - σας.

ᾠδὴ ε'. H fol. 85v

Πρὸς Κύ - ρι - ον ἐ - βό - η - σα. ἐν στε - να - γμοῖς τῆς καρ -
 δι - ας μου. ² καὶ ἐπ - ῆ - κου - σέ μου. καὶ ἐκ φθο - ρᾶς
 ἀν - ῆ - γα - γε. τὴν ζω - ῆν μου ὡς φιλ - ἀν - θρω - πος.

ᾠδὴ ζ'. H fol. 85v

Πυ - ρί - πνο - οι νε - α - νί - αι. κατ - έ - σβε - σαν τὴν ὕ - λω -
 δη κά - μι - νον. τῶν Χαλ - δαί - ων ² θε - ο - λο - γοῦν - τε. πά - τερ ἀ - γέν -
 νη - τε. υἱ - ἐ - συν - ἀν - αρ - χε. ὁρ - ο - σο - βό - λε πα - ρά - κλη - τε.
 πνεῦ - μα παν - ά - γι - ον. ³ εἰς αἰ - ῶ - νας εὐ - λο - γη - τὸς εἰ.

ᾠδὴ η'. H fol. 85v

Τρεῖς παῖ - δας ἐν κα - μί - νῳ ἐ - ὄρῳ - σι - σας. ² καὶ
 φλό - γα και - ο - μέ - νῳν κατ - έ - σβε - σας. ³ καὶ ε -



Ὡδὴ θ'. H fol. 85v



Canon 6

Ὡδὴ α'. H fol. 85v



ᾠδὴ γ'. H fol. 86r

dim.

Ὁ στε - ρε - ῶ - σας τῷ λό - γῳ τοὺς οὐ - ρα - νοὺς. ² καὶ τὴν
 γῆν ἐ - δρά - σας θε - ὅς. ³ καὶ - μὲ στε - ρέ - ω - σον βο - ῶν -
 τα σοὶ τὸν ὕ - μνον. ἄ - γι - ος εἰ Κό - ρι - ε.

ᾠδὴ δ'. H fol. 86r

Εἰς - α - κή - κο - α τὴν ἀ - κο - ῆν τῆς δου - να - στεί - ας σου Κό - ρι - ε καὶ
 ἐ - δό - ξα - σα φιλ - ἄν - θρω - πε. ² τὴν ἀ - κα - τά - λη - πτόν σου δύ - να - μιν.

ᾠδὴ ε'. H fol. 86r

Τοὺς ἐκ νυ - κτὸς προσ - κυ - νοῦν - τας σε Χρι - στέ. ² ἐ - λέ - η - σον
 καὶ εἰ - ρή - νην δώ - ρη - σαι. ³ δι - ὅ - τι φῶς καὶ τὰ σὰ
 προσ - τά - γμα - τα. ἐ - γέ - νον - το ἰ - ἄ - μα - τα τοῖς δού - λοις σου.

ᾠδὴ ς'. H fol. 86r

Ὡς ὁ προ - φή - τας Ἰ - ω - νᾶς Χρι - στέ κραυ - γά - ζω σοί. τὴν ζω -
 ῆν μου ἐκ φθο - ρᾶς. καὶ θα - νά - του ἐ - λευ - θέ - ρω - σον.



ᾠδὴ ζ'. H fol. 86r



ᾠδὴ η'. H fol. 86r



ᾠδὴ θ'. H fol. 86r

Με-γα-λύ - νο-μέν σε παρ-θέ - νε ἄ - χραν-τε. ² μα-κα-ρί - -
 ζο-μέν σε μή-τηρ ἁ - λό - χευ-τε. ³ σὺν τῷ λει-τουρ-γῶ σου
⁴ κρά-ζον-τες Γα-βρι-ήλ. ⁵ χαῖ-ρε θε-ο - τό - κε.
dim.
⁵ γή-θον-ται γάρ ἐ - πὶ σοί. ὁρ-θο-δό - ξων τὰ σου - στή - μα-τα.

Canon 7

ᾠδὴ α'. H fol. 86v

ᾠ - δὴν ἐ - πι - νί - κι - ον προσ - ἁ - ξω - μεν λα - οί.
² τῷ ρυ - σα - μέ - νῳ θε - ῶ. ἐκ δου-λεί - ας Φα - ρα - ώ. τὸν
 Μω - σέ - ως λα - όν. ³ ἐν - δό - ξως γάρ δε - δό - ξα-σται.

ᾠδὴ β'. H fol. 86v

Δώ - σο - μεν με-γα-λω-σύ - νην Κυ-ρί-ω τῷ ζῶν-τι εἰς αἰ - ῶ - νας.

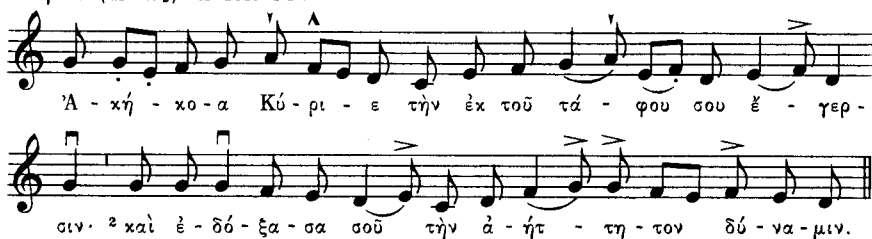
ᾠδὴ γ'. H fol. 86v

Στε-ρέ - ω - σόν με Κύ - ρι - ε. τὸν ἐν βί - ω χει - μα - ζό -
 με-νον. ² καὶ χεῖ - ρα μοι ἐκ - τει-νον ὥς παν-το - δύ - - να-μος.

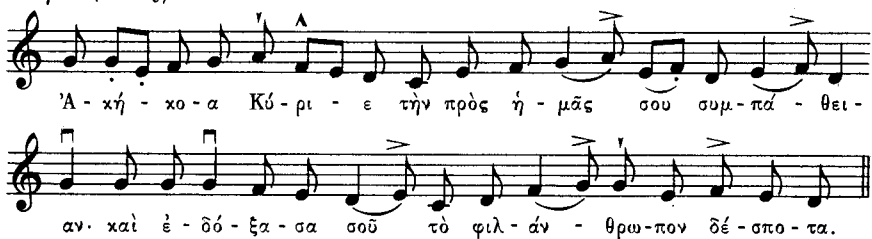
ᾠδὴ δ'. H fol. 86v



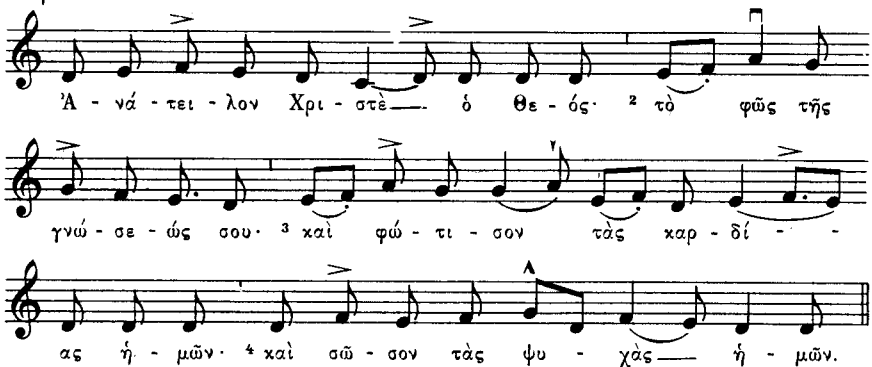
ᾠδὴ δ'. (Ἄλλος) H fol. 86v



ᾠδὴ δ'. (Ἄλλος) H fol. 86v



ᾠδὴ ε'. H fol. 86v



ᾠδὴ ε'. H fol. 86v



Ὡδή ζ'. H fol. 86v

Εὐ-λο-γη-τὸς εἶ ὁ Θε-ός. ὁ βλέ-πων ἁ-βύ-σους· καὶ ἐ-πὶ θρό-νου δό-
ξης κα-θή-με-νος. ² ὁ ὑ-περ-ύ-μνη-τος καὶ ὑ-περ-έν-δο-ξος.

Ὡδή η'. H fol. 87r

Δρο-σου-μέ-νη κά-μι-νος. ² καὶ θυ-μὸς τυ-ραν-νι-κός.
³ τοὺς εὐ-σε-βεῖς ⁴ οὐκ ἐ-
πτό-η-σε παῖ-δας. ⁵ θαρ-σα-λέ-ως βο-ῶν-τας. ⁶ εὐ-
λο-γη-τὸς εἶ ὁ Θε-ός ὁ τῶν πα-τέ-ρων ἡ-μῶν.

Ὡδή η'. (Ἄλλος) H fol. 87r

dim.
Τὸν ποι-η-τὴν τῆς κτί-σε-ως. ² ὃν φρίτ-του-σιν ἄγ-γε-λοι· ὑ-μνεῖ-
-τε λα-οί. ³ καὶ ὑ-περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

Ὡδή θ'. H fol. 87r

Με-γα-λό-νο-μεν Χρι-στέ. ² τὴν σὴν παν-ά-μω-μον μη-τέ-ρα ἁ-
γνήν. ὅ-τι ἔ-τε-κέ-σε ὑ-περ-φυ-ῶς κα-τὰ σάρ-κα. ³ πά-σης πλά-
νης καὶ κα-τα-φθο-ρᾶς ⁴ ἡ-μᾶς ἐκ-λυ-τρού-με-νον.

Canon 8

Ὡδὴ α'. H fol. 87r

Ἀ - σω - μεν τῷ Κυ - ρί - ω τῷ ποι - ῆ - σαν - τι.

dim. θαυ - μα - στὰ τέ - ρα - τα ἐν ἐ - ρυ - θρῷ θα - λάσ - ση.

² ὦ - δὴν ἐ - πι - νί - κι - ον ὅ - τι δε - δό - ξα - σται.

Ὡδὴ γ'. H fol. 87r

Φιλ - ἄν - θρω - πος ὑπ - ἄρ - χεις σω - τήρ ἡ - μῶν. ² καὶ δι - και - ος μό - νος.

Ὡδὴ δ'. H fol. 87r

Ἐ - πὶ τὰ ἐ - θνη ὁ Θε - ὄς ἐ - βα - σί - λευ - σεν. ² ὁ

dim. Θε - ὄς κά - θη - ται ἐ - πὶ θρό - νου ἁ - γί - ου αὐ - τοῦ.

³ καὶ ψάλ - λω - μεν αὐ - τῷ συν - ε - τῶς. ⁴ ὡς βα - σι - λεῖ ἡ - μῶν.

Ὡδὴ ε'. H fol. 87r

Τὸ φῶς τὸ ἁ - λη - θι - νὸν Χρι - στὸ ὁ Θε - ὄς. ² πρὸς σὲ ὁρ - θρί - ζει

dim. τὸ πνεῦ - μα μου. ³ ἐκ νυ - κτός ἐ - πί - φα - νον. ἐπ' ἐ - μέ τὸ πρόσ - ω - πόν σου.

ᾠδὴ ε'. H fol. 87r

Ἐ - βό - η - σα ἐν ὅ - λῃ καρ - δί - α μου πρὸς τὸν οἰ - κτίρ -
 μο - να Θε - ὄν. ² καὶ ἐπ - ή - κου - σέ μου ἐξ Ἀ - δου κα - τω -
 τά - του. ³ καὶ ἀν - ή - γα - γεν ἐκ φθο - ρᾶς τήν ζω - ήν μου.

ᾠδὴ ζ'. H fol. 87v

Ὁ τῶν πα - τέ - ρων καὶ ή - μῶν Θε - ὅς εὐ - λο - γη - τὸς εἰ εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ ζ': (Ἄλλος) H fol. 87v

Τῆς τρι - ά - δος τήν δό - ξαν. Θε - ο - σε - βεῖς τυ - πώ - σαν - τες παῖ -
 δες. ² κά - μι - νον πά - λαι πυ - ρί — φλε - γο - μέ - νην ³ εἰς
 ὁρό - σον μετ - έ - βαλ - λον. ⁴ καὶ ὑ - μνοῦν - τες ἔ - ψαλ - λον.
⁵ εὐ - λο - γη - τὸς εἰ ὁ Θε - ὅς ὁ τῶν πα - τέ - ρων ή - μῶν.

ᾠδὴ η'. H fol. 87v

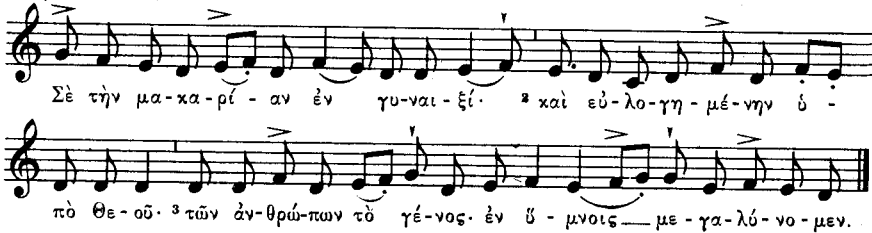
Τὸν τοῦ παν - τὸς δη - μι - ουρ - γόν. ² καὶ σω - τῆ - ρα τῶν ψυ - χῶν ή - μῶν. ³ ἰ - ε -
 ρεῖς εὐ - λο - γεῖ - τε. λα - ὅς — ὑ - περ - υ - ψοῦ - τε. αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

Ὡδὴ θ'. H fol. 87v



Σοὶ τὸ χαῖ - ρε κρά - ζο - μεν. 2 τῇ προ - ξέ - νω τῆς χα - ρᾶς.
3 καὶ σε θε - ο - τό - κε — κα - τὰ χρέ - ος μα - κα - ρί - ζο - μεν.

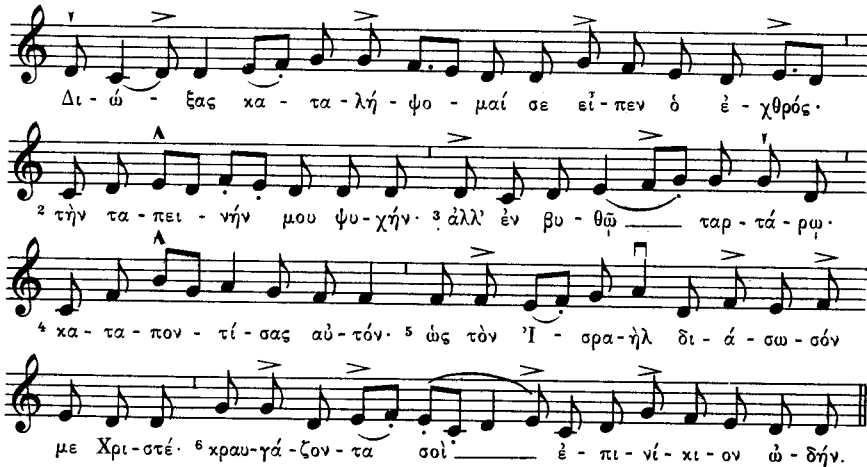
Ὡδὴ θ'. (Ἄλλος) H fol. 87v



Σὲ τὴν μα - κα - ρί - αν ἐν γυ - ναι - ξί. 2 καὶ εὖ - λο - γη - μέ - νην ὁ -
πὸ θε - οῦ. 3 τῶν ἀν - θρώ - πων τὸ γέ - νος. ἐν ὕ - μνοις — με - γα - λύ - νο - μεν.

Canon 9

Ὡδὴ α'. H fol. 87v



Δι - ὦ - ξας κα - τα - λή - φο - μαί σε εἶ - πεν ὁ ἐ - χθρός.
2 τὴν τα - πει - νὴν μου ψυ - χήν. 3 ἀλλ' ἐν βυ - θῷ — ταρ - τά - ρω.
4 κα - τα - πον - τί - σας αὐ - τόν. 5 ὥς τὸν Ἰ - σρα - ἦλ δι - ά - σω - σόν
με Χρι - στέ. 6 κραυ - γά - ζον - τα σοὶ — ἐ - πι - νί - κι - ον ὠ - δὴν.

Ὡδὴ β'. H fol. 87v



dim.
Τὴν ἄ - φρα - στον σάρ - κω - σιν σου σὺν ἀγ - γέ - λοις. 2 οἱ οὐ - ρα - νοὶ ὁ - μνοῦ -
σι Χρι - στέ. 3 μεθ' ὧν σοὶ καὶ βρο - τοί. 4 με - γα - λω - σύ - νην ἁ - εἰ προσ - ά - γο - μεν.

ᾠδὴ γ'. H fol. 87v

dim.

Ὁ - τι θε - ὄς πλου - τί - ζων τα - πει - νούς· σὺ εἶ Κύ - ρι - ε· ² καὶ
 ζω - ο - γο - νῶν τοὺς τε - θα - να - τω - μέ - νους· ³ τὴν νε - κρω - θεῖ - σαν τῇ ἁ - μαρ -
 τί - α ψυ - χὴν μου· ⁴ ἐν τῷ θε - λή - μα - τί σου στε - ρέ - ω - σον· ⁵ -
 να κρά - ζω σοι· οὐκ ἔ - στιν ἄ - γι - ος πλήν σοῦ φιλ - ἄν - θρω - πε.

ᾠδὴ δ'. H fol. 88r

Προ - βλε - πτι - κοῖς ὁ - φθαλ - μοῖς· ² ὁ Ἄμ - βα - κοῦμ κα - τα -
 νο - ῆ - σας σε· ³ τὸν ἐξ ἁ - πει - ράν - δρου μη - τρός·
⁴ ἄ - νευ χει - ρὸς τμη - θέν - τα λί - θον· ⁵ συμ - φώ -
 νως ἐ - κραύ - γα - ζε· ⁶ δό - ξα Χρι - στὲ τῇ δυ - νά - μει σου.

ᾠδὴ ε'. H fol. 88r

Τοὺς ζο - φε - ροὺς τῆς ἁ - μαρ - τί - ας· τῶν πα - θῶν ἐ - πι - στά - τας·
² ἁ - πο - δι - ὡ - ξας μου τῆς ψυ - χῆς· ³ πρὸς τὸ φῶς τῶν ἐν - το -
⁴ λῶν σου· ⁵ φω - τα - γώ - γη - σόν με ὡς μό - νος εὐ - σπλαγ - χνος.

ᾠδὴ ε': H fol. 88r

dim.

Ψυ-χο-φθό-ρου με θη-ρός· ² σπλάγ-χνοις ἄ-εἰ βυ-θι-ζό-με-νον.

³ τὴν ἐν σκό-τει μου ψυ-χὴν· ⁴ ἐπ-α-κού-σας Κύ-ρι-ε.

⁵ ὡς τὸν Ἰ-ω-νά· ⁶ τά-χος ἄ-νά-γα-γε καὶ σῶ-σον με.

ᾠδὴ ζ': H fol. 88r

θε-οῦ φό-βον οὐχ εἴ-λαν-το κα-τα-λεῖ-ψαι· ² οἱ νι-κη-φό-ροι πά-λαι· ³ ἀλλ' ἐ-βό-ων· ⁴ ἐξ-α-κο-λου-θοῦ-μεν ἐν ὁ-λῃ καρ-δί-α· ⁴ καὶ τὴν δι-α-χε-ο-μέ-νην πα-τοῦν-τες κά-μι-νον· ⁵ εὐ-χα-ρί-στως ἔ-ψαλ-λον· ⁶ εὐ-λο-γη-τὸς εἰ ὁ θε-ὸς ὁ τῶν πα-τέ-ρων ἡ-μῶν.

ᾠδὴ η': H fol. 88r

Τὴν ὁ-μνο-πλό-χον φω-νὴν· ² τῶν θε-σπε-σί-ων σου παι-δῶν· ³ μι-μού-με-νοι ὁ θε-ός· ⁴ συν-ε-κτι-κῶς· ⁵ τὰ ποι-ῆ-μα-τα πάν-τα· εὐ-λο-γεῖ-τε βο-ῶ-μεν τὸν Κύ-ρι-ον.

ᾠδὴ θ'. H fol. 88r

Ἦ - μνον σοι κατ' ἀ - ξί - αν προσ - ά - γειν οὐκ ἰ - σχύ - ο -
 μεν. 2 ἀ - πει - ρό - γα - με μή - τηρ Θε - οῦ. 3 ἡ
 ὑ - περ - τέ - ρα πά - σης κτί - - σε - ως. 4 ὡς τὸν υἱ - ὄν
 σοῦ σέ - βον - τες. 5 σὲ κα - τὰ χρέ - ος με - γα - λύ - - νο - μεν.

ᾠδὴ θ'. (Ἄλλος) H fol. 88v

Με - γα - λύ - νο - μέν σε. Θε - ο - τό - κε ἄ - χραν - τε. 2 σὺ γάρ συν - έ - λα -
 βες τὸν ζω - ο - δό - την. 3 καὶ έ - κύ - η - σας ἡ - μῖν Χρι - στὸν
 τὸν Θε - όν. 4 αὐ - τὸν ἰ - κέ - τευ - ε σω - θῇ - ναι τὰς ψυ - χὰς ἡ - μῶν.

Canon 10

By Andrew of Crete

ᾠδὴ α'. H fol. 88v

Γῆν ἐφ' ἣν οὐκ έ - λαμ - ψεν. 2 οὐδ' εἰ - δεν ἡ - λι - ος πο -
 τέ. 3 ἄ - βυσ - σον ἣν οὐχ έ - ώ - ρα - κε γυ - μνήν. τὸ κύ -

τος οὐ - ρα - νοῦ. ⁴ Ἰ - σρα - ῆλ δι - ὠ - δευ - σεν ἀ - βρό - χως Κύ -
 ρι - ε ⁵ καὶ εἰς - ῆ - γα - γεν αὐ - τὸν εἰς ὅ - ρος ἀ - γι - ἀ - σμα -
 τὸς σου. ⁶ ἄ - δον - τα ψά - λον - τα ἐ - πι - νί - κι - ον ὠ - δὴν.

ᾠδὴ β'. H fol. 88v

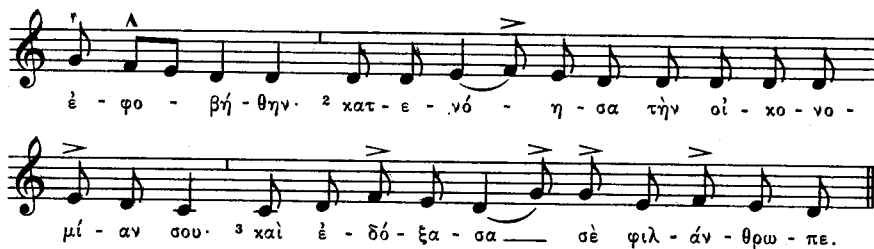
^{dim.}
 Πρόσ - ε - χε οὐ - ρα - νὲ καὶ λα - λή - σω. ² καὶ ἀν - υ - μνή -
 σω Χρι - στόν. ³ τὸν δι' ἡ - μᾶς ἐκ παρ - θέ - νου σαρ - κω - θέν - τα.
⁴ καὶ φθο - ρὰν καὶ θά - να - τον. ⁵ τῷ πά - θει καθ - ε - λόν - τα.

ᾠδὴ γ'. H fol. 88v

Σα - λευ - ο - μέ - νην τὴν καρ - δί - αν μου Κύ - ρι - ε.
² τοῖς κό - μα - σι τοῦ βί - ου. στε - ρέ - ω - σον εἰς
 λι - μέ - να εὖ - δι - ον. καθ - ο - δη - γῶν ὡς θε - ὅς.

ᾠδὴ δ'. H fol. 88v

Ἀ - κή - κο - α Κύ - ρι - ε. τὴν ἀ - κο - ῆν σου καὶ


 ἔ - φο - βή - θην. ² κατ - ε - νό - η - σα τήν οἰ - κο - νο -
 μί - αν σου. ³ καὶ ἐ - δό - ξα - σα — σὲ φιλ - άν - θρω - πε.

ᾠδὴ ε'. H fol. 88v


 Τὴν τά - λαι - ναν ψυ - χήν — μου· νυ - κτο - μα - χού - σαν τῷ
 σκό - τει τῶν πα - θῶν. ² προ - φθά - σας οἱ - κτι - ρον ³ καὶ λάμ -
dim. ψον νο - η - τέ ἥ - λι - ε· ἡ - με - ρο - φα - εῖς ἀ - κτί - νας
 ἐν ἐ - μοί. ⁴ τοῦ δι - α - τμή - ξαι τήν νύ - κτα τὸ φῶς.

ᾠδὴ ε'. H fol. 88v


 Ὡς τὸν προ - φή - την τοῦ θη - ρός. ² ἐρ - ρύ - σω Κυ - ρι -
 ε· ³ κα - μέ τοῦ βυ - θοῦ τῶν πα - ρα - νό - μων πα - θῶν.
⁴ ἀν - ά - γα - γε δέ - ο - μαι. ⁵ ἔ - να προσ - θή - σω
 τοῦ ἐ - πι - βλέ - ψαι με πρὸς να - ὄν τὸν ᾤ - γι - ὄν σου.

ᾠδὴ ζ'. H fol. 89r

Πρὸς σβε-στή-ρι-ον· ² τῶν παι-δῶν ἢ προσ-ευ-χή· ³ δρο-σί-ζου-
 σα κά-μι-νος· κή-ρυξ τοῦ θαύ-μα-τος· μὴ φλο-γί-ζου-σα μη-δὲ συγ-
 καί-ου-σα· ⁴ τοὺς ὑ-μνο-λό-γους Θε-οῦ τῶν πα-τέ-ρων ἡ-μῶν.

ᾠδὴ η'. H fol. 89r

Ἀγ-γέ-λων σύ-στη-μα· ἀν-θρώ-πων σύλ-λο-γος· ² τὸν βα-σι-λέ-
 α καὶ κτί-στην τοῦ παν-τός· ³ ἱ-ε-ρεῖς ὑ-μνεῖ-τε· εὐ-λο-γεῖ-τε
 λευ-ῖ-ται· λα-ὸς ὑ-περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 89r

Ὅ-τι ἐ-ποί-η-σέ σοι με-γα-λεῖ-α ὁ δυ-να-τός·
² παρ-θέ-νον ἀ-να-δεί-ξας σε ἀ-γνήν με-τὰ τὴν κύ-η-
 σιν· ³ ὥς τε-χοῦ-σαν ἀ-σπό-ρως τὸν ἐ-αυ-τῆς
 ποι-η-τὴν· ⁴ δι-ό σε Θε-ο-τό-κε με-γα-λό-νο-μεν.

Canon 11

Ὡδὴ α'. H fol. 89r

Ἄ - σω - μεν τῷ Κυ - ρί - ω τῷ θau - μα - στῶ· ὅ - τι ἐκ πι -
 κρᾶς ἡ - λευ - θέ - ρω - σε δου - λεί - ας τὸν Ἰ - σρα - ἡλ· ² τὸν
 δὲ Φα - ρα - - ὦ· ³ παν - στρα - τι ἐ - βύ - θι - σεν.

Ὡδὴ β'. H fol. 89r

Ἰ - δε - τε ἱ - δε - τε· ὅ - τι ἐ - γὼ εἰ - μι θε - ὄς· ² ὁ σάρ - κα ἐν -
 δου - σά - με - νος· βου - λή - σει ἐ - κου - σί - ως· ³ ἴ - να σώ - σω τὸν Ἀ - δάμ·
⁴ τὸν ἐκ πλά - νης πε - σόν - τα· τῇ πα - ρα - βά - σει δι - ἅ τοῦ ὁ - φε - ῶς.

Ὡδὴ β'. Ἄλλος.) H fol. 89r

Ὡς ὁμ - βρος ἐπ' ἄ - γρω - στιν· καὶ ὡς καθ - ἅ - περ νι - φε - τὸς ἐ -
 πὶ χόρ - τον· ² οὕ - τως με δρο - σί - ζει Κύ - ρι - ε τὸ ἔ - λε - ὄς σου.

Ὡδὴ γ'. H fol. 89r

Στε - ρέ - ω - μα γε - νοῦ καὶ κα - τα φυ - γή μου σώ - τηρ· ² καὶ τῆς βα -

dim.

σι - λεί - ας σου κατ - α - ξί - ω - σον Λό - γε· ³ τοὺς εἰ - λι - χρι - νεῖ —

καρ - δί - α· ό - μο - λο - γοῦν - τας δέ - σπο - τα· τήν θεί - αν σου σάρ - κω - σιν.

Ὡδὴ δ'. H fol. 89v

τῆς οἰ - κο - νο - μί - ας σοῦ τὸ μυ - στή - ρι - ον· ² κα -

τα - νο - ή - σας ό 'Αμ - βα - κούμ· μυ - στι - κῶς τήν ἔ - λευ - σιν.

τῆς πα - ρου - σί - ας σου· ³ προ - δι - α - γρα - φων ἀν - έ - κρα -

ζεν· ⁴ ἐν τῷ ἐγ - γί - ζειν τὰ ἔ - τη ἐ - πι - γνω - σθή - σει·

⁵ ἐν τῷ παρ - εῖ - ναι τὸν και - ρὸν Κύ - ρι - ε ἀ - να - δεῖ - χθή - σαι.

Ὡδὴ ε'. H fol. 89v

Δι - και - ο - σύ - νην μά - θε - τε· ² οἱ ἐν - οι - κοῦν - τες ἐ - πὶ τῆς

γῆς· ³ καὶ νοῦν ἐκ - κα - θά - ρω - μεν· ⁴ δι - ε - γη - γερ - μέ - νη καρ - δί -

α· ⁵ πρὸς τὸν οἰ - κτίρ - μο - να θε - όν· ⁶ ἐκ νυ - κτός όρ - θρί - ζον - τα.

ᾠδὴ ε'. H fol. 89v

Εἰς βά - θη ἀπ - ἐρ - ριμ - μαι θα - λάσ - σης. ² ἐκ τῶν ἀ - ναγ -
κῶν μου ρῦ - σαι με. ³ καὶ ὥσ - περ ἐκ — τοῦ κή - τους ἀν -
ή - γα - γεσ τὸν προ - φή - την Ἰ - ω - νᾶν. ⁴ οὐ - τως κά - μέ — δέ -
ο - μαι. ⁵ προ - φθά - σας δι - ᾶ - σω - σον. ⁶ ἐκ τῶν τοῦ βί - ου κα - κῶν.

ᾠδὴ ζ'. H fol. 89v

Ὁ Θε - ὸς τῶν πα - τέ - ρων ἡ - μῶν. ὑ - περ - ὑ - μνη - τος εἰ εἰς πάντας τοὺς αἰ - ῶ - νας.

(ᾠδὴ ζ'. Ἄλλος) H fol. 89v

Ὁ τοὺς παῖ - δας ἐν κα - μί - νῳ δι' ἀγ - γέ - λου σοῦ φυ - λά - ξας. ² προ -
μη - νύ - ων δι' αὐ - τῶν. ³ τὴν τε - κοῦ - σαν σε ᾄ - φθο - ρον παρ - θέ -
νον. ⁴ εὐ - λο - γη - τὸς εἰ ὁ Θε - ὸς ὁ τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 89v

Τῷ δη - μι - οὐρ - γῷ τῶν ᾠ - πάν - των. ² οἱ θε - ο - φό - ροι παῖ - δες.
³ ἐν κα - μί - νῳ τὸν ὕ - μνον προσ - ή - γα - γον. ⁴ καὶ ὑ - μνοῦν - τες ἐ - βό -
ων. ⁵ εὐ - λο - γεῖ - τε τὰ ἔρ - γα Κυ - ρί - ου τὸν Κύ - ρι - ον.

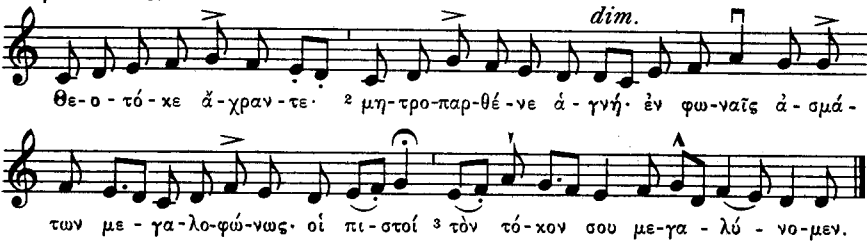
Ὡδὴ η'. (Ἄλλος) H fol. 89v



Ὡδὴ θ'. H fol. 90r



Ὡδὴ θ'. (Ἄλλος) H fol. 90r



Canon 12

For the Forerunner

Ὡδὴ α'. H fol. 90r



Ὡδὴ α'. (Ἄλλος) H fol. 90r



ᾠδὴ β'. H fol. 90r

Ἰ - δε - τε ἰ - δε - τε. ὁ - τι ἐ - γὼ εἰ - μὶ ὁ Θε - ὄς ὁ - μῶν. ² ὁ
 ἐν θα - λάσ - σῃ σώ - σας λα - ὄν. ³ καὶ ἐν ἐ - ρή - μῳ θρέ - φας αὐ - τόν.
⁴ καὶ ἄν - θρω - πος γε - γο - νῶς. ⁵ ἴ - να σώ - σω τὸ γέ - νος τῶν ἄν - θρώ - πων.

ᾠδὴ β'. (Ἄλλος) H fol. 90r

Ἀ - λη - θι - νὰ τὰ ἔρ - γα Κυ - ρί - ου τοῦ Θε - οῦ
 ἡ - μῶν. ² καὶ πα - σαι αἰ ὁ - δοὶ αὐ - τοῦ κρί - σεις.

ᾠδὴ γ'. H fol. 90r

Στε - ρέ - ω - σόν με μό - νε σω - τήρ οἱ - κτίρ - μων. ² δυ - νά -
 μει τοῦ σταυ - ροῦ σου. ³ ἐν αὐ - τῷ γὰρ καυ - χῶ - μαι.
⁴ ὁ - τι οὐκ ἔ - στιν ἄ - γι - ος πλὴν σοῦ — Κύ - ρι - ε.

ᾠδὴ γ'. (Ἄλλος) H fol. 90r

Στε - ρέ - ω - σόν με Κύ - ρι - ε. πρὸς τὴν σὴν — ὁ - μνω - δί - αν.
 ὁ στε - ρε - ώ - σας οὐ - ρα - νούς. τῷ λό - γῳ τῆς σο - φί - ας σου.

ᾠδὴ δ'. H fol. 90r

Ὁ προ - φή - τας Ἀμ - βα - κούμ. προ - ο - ρῶν — σε Χρι - στέ

² εὐ - χα - ρί - στω τῇ φω - νῇ ἀν - ε - κή - ρυτ - τε βο - ῶν. ³ τὴν
ἀ - κο - ῆν σου εἰς - α - κή - κο - α καὶ ἐ - φο - βή - θην. ⁴ τὰ ἔρ -
γα πάν - τα κατ - ε - νό - η - σα. καὶ ἐξ - ἐ - στην Κύ - ρι - ε.

ᾠδὴ ε'. H fol. 90r

Κύ - ρι - ε ὁ Θε - ὅς ἡ - μῶν κτῆ - σαι ἡ - μάς. ² Κύ - ρι -
ε ἐκ - τὸς σου ἄλ - λον οὐκ οἶ - δα - μεν. ³ τὸ ὄ - νο - μά
σου ὁ - νο - μά - ζο - μεν. λάμ - ψον ἐ - πὶ πάν - τας τὸ φῶς.

ᾠδὴ ς'. H fol. 90v

dim. *dim.*
Ἐκ κοι - λί - ας Ἀ - δου κραυ - γῆς μου. ἤ - κου - σας φω - νῆς μου. καὶ
ἐρ - ρύ - σω ἐκ φθο - ρᾶς. ² τὴν ζω - ῆν μου πο - λυ - ἐ - λε - ε.

ᾠδὴ ζ'. H fol. 90v

Εὐ - λο - γη - τὸς εἰ Κύ - ρι - ε ² ὁ Θε - ὅς τῶν πα - τέ - ρων
ἡ - μῶν. ³ εἰς πάν - τας τοὺς αἰ - ῶ - νας. ⁴ καὶ δε - δο - ξα - σμέ - νος.
ὅ - τι δί - και - ος εἰ ἐ - πὶ πᾶ - σιν. οἷς ἐ - ποί - η - σας ἡ - μῖν.

Ὦδὴ η'. H fol. 90v

Τὸν βα - σι - λέ - α Χρι - στόν· ² ὄν ὁ - μνεῖ τὰ

Χε - ρου - βίμ· ² καὶ δο - ξά - ζει Σε - ρα - φίμ· ³ ὁ - μνεῖ - τε

λα - οί· καὶ ὁ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

Ὦδὴ θ'. H fol. 90v

Σὲ τὴν ἀ - φρά - στω λό - γω· τὸν κτί - στην σὺλ - λα - βοῦ - σαν γα - στρί· ² χα -

ρὰν γὰρ τε - κοῦ - σα· ³ ζω - ῆν πᾶ - σιν ἐ - δω - ρή - σω· παμ - μα - κά - ρι - στε.

Canon 13

Ὦδὴ α'. H fol. 90v

Ἐ - πά - γη ὥς - εἰ τεῖ - χος τὰ ὕ - δα - τα· ² ἐ - πά - γη καὶ τὰ κύ -

μα - τα ἐν μέ - σω τῆς θα - λᾶς - σης· καὶ δι - ἐ - βη ὁ λα - ὅς τοῦ Ἰ -

σρα - ῆλ· ³ ὦ - δὴν ἐ - πι - νί - κι - ον μω - σα - ῖ - - κῶς·

_____ ⁴ ἀ - να - μέλ - πων τῶ θε - ῶ ὁ - τι δε - δό - ξα - σται.

ᾠδὴ β'. H fol. 90v

Ἰ - δε - τε ἰ - δε - τε. ὁ - τι ἐ - γὼ εἰ - μὶ ὁ θε - ὅς ὑ -
 μῶν. ² ὁ δι - ἀ σπλάγ - χνα οἱ - κτιρ - μῶν. μορ - φὴν λα - βὼν τὴν τοῦ δού -
 λου. ³ ὁ εἰς μὲν τῇ ὑ - πο - στά - σει. δι - πλοῦς δὲ τῇ οὐ - αί - α.

ᾠδὴ γ'. H fol. 90v

Στε - ρέ - ω - μά μου γε - νοῦ. ² ἵ - να μὴ σα - λεύ - σῃ
 με ὁ ἐ - χθρὸς εἰς τέ - λος ³ ἀ - πό τῶν ἐν - το - λῶν
 σου. ⁴ ὁ θε - ὅς μου δέ - ο - μαι ἐ - λέ - η - σὸν με.

ᾠδὴ δ'. H fol. 90v

Τὴν ἀ - κο - ῆν σου Κύ - ρι - ε. ἀ - κή - χο - α καὶ ἐ - φο - βή - θην. ² κατ -
 ε - νό - η - σα τὰ ἔρ - γα σου ³ καὶ ἐξ - ἔσ - την. δό - ξα τῇ δο - νά - μει σου.

ᾠδὴ ε'. H fol. 91r

Ἐκ νυ - κτός ὁρ - θρί - ζον - τες. ὑ - μνοῦ - μεν σε Χρι - στέ
 ὁ θε - ὅς. ² δι - ὁ - τι φῶς καὶ τὰ σὰ προσ - τά - γμα -
 τα. ἐ - γέ - νον - το ἰ - ἀ - μα - τα τοῖς δού - λοις σου.

ᾠδὴ ε'. H fol. 91r

dim.

Ἀ - νά - γα - γέ με ὁ Θε - ὅς. ² ἐκ βυ - θοῦ τῶν πται - σμά - των μου.

³ ὁ τὸν προ - φή - την Ἰ - ω - νάν. ἐκ κοι - λί - ας τοῦ κή - τους ἀν - α - γα -

dim. γών. ⁴ καὶ κυ - βέρ - νη - σόν με τὸν ἐν βί - ω χει - μα - ζό - με - νον.

ᾠδὴ ζ'. H fol. 91r

Παῖ - δες Ἑ - βραί - ων συγ - κα - λού - σης εἰ - κό - νος ἐν Δε - η - ρᾱ

² πάν - τας πρὸς δυσ - σέ - βει - αν. ³ οὐχ ὑπ - ε - κλά - πη - σαν φρό - νη - μα.

⁴ ἀλλ' ἐμ - βλη - θέν - τες ἐν πυ - ρί. ⁵ θε - ο - φρό - νως ἐ - βό -

ων ⁶ εὐ - λο - γη - τὸς εἰ ὁ Θε - ὅς ὁ τῶν πα - τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 91r

dim.

Πᾶ - σα πνο - ή. τὸν ἐν οὐ - ρα - νοῖς ἀν - υ - μνού - με - νον.

² καὶ ἐ - πὶ γῆς δο - ξα - ζό - με - νον. ³ εὐ - λο - γεῖ - τε ὑ -

dim. μνεῖ - τε. καὶ ὑ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 91r

dim.

ᾠ θαῦ - μα καὶ γὰρ θαῦ - μα. ² καὶ τὸ τε -

λού-με-νον ὅ-σον· ἐ-πὶ σοὶ θε-ο-τό-κε· ³ και-νο-
^{dim.} το-μοῦν-ται φύ-σεις· καὶ θε-ὸς ἄν-θρω-πος γί-νε-ται· ⁴ ὃν
 ἐν δυ-σὶ ταῖς φύ-σε-σι· θε-ο-λο-γοῦν-τες με-γα-λό-νο-μεν.

Canon 14

Ὡδὴ α'. H fol. 91r

Ἄρ-μα-τα Φα-ρα-ώ· καὶ τὴν δύ-να-μιν αὐ-τοῦ·
² ἐ-πι-λέ-κτους ἀ-να-βά-τας· ³ τρι-στά-τας κατ-ε-
 πόν-τι-σεν· ⁴ ἐν ἐ-ρυ-θρᾷ θα-λάσ-σῃ ὁ Κύ-ρι-
 ος· ⁵ αὐ-τῷ μόν-ῳ ἄ-σω-μεν ὅ-τι δε-δό-ξα-σαι.

Ὡδὴ β'. H fol. 91r

Ἐ-γνώ-μεν ἔ-γνώ-μεν· ² ὅ-τι σὺ ἡ-μῶν θε-ός· ὁ
 τὸν λα-ὸν τοῦ Ἰ-σρα-ήλ· ³ δι-α-θρέ-ψας ἐν τῇ ἐ-ρή-
 μῳ· ⁴ καὶ κο-ρέ-σας τοῦ-τον ὕ-δωρ ἐκ πέ-τρας στε-ρε-ᾶς.

dim. *dim.* *dim.*

⁵ καὶ ὁ - δη - γή - σας ἐν νε - φέ - λη ἡ - μέ - ρας. ⁶ καὶ ὁ - λην
τὴν νό - κτα. ⁷ ἐν φω - τι - σμῶ — ⁸ πυ - ρός· ὡς δυ - να - τός.

ᾠδὴ γ'. H fol. 91v

dim.

ᾠ - στε - ρε - ῶ - σας οὐ - ρα - νόν· καὶ γῆν ἐ - δρά - σας ἐ - πι ὑ - δά -
των πολ - λῶν. ² στε - ρέ - ω - σον ἡ - μάς εἰς τὸν φό - βον σου.

ᾠδὴ δ'. H fol. 91v

ᾠ - ἐν μορ - φῇ ὑπ - ἀρ - χων τοῦ πα - τρός. ² μορ - φὴν δοῦ - λου
ἐ - λα - βεν. ἦν καὶ ἐ - θε - ω - σεν. ³ ἀ - με - τα - βλή - τως
ἀ - τρέ - πτως. ⁴ αὐ - τῷ με - λω - δή - σω - μεν. ⁵ δό - ξα
Χρι - στὲ τῇ ἀ - φρά - στω δυ - νά - μει τοῦ κρά - τους σου.

ᾠδὴ ε'. H fol. 91v

Ἐκ νυ - κτός τὸ πνεῦ - μα μου δι - ἐ - γει - ρον Χρι - στὲ ὁ θε -
ός. ² πρὸς τὴν σὴν δο - ξο - λο - γί - αν. ³ ὅ - τι σὺ ὑπ -
ἀρ - χεις. — φω - τός καὶ εἰ - ρή - νης ἀπ - αὐ - γα - σμα.

Ὦδὴ ζ'. H fol. 91v



Συν-άν-αρ-χεῖ ἰ - σό-τι - με· Θε-ὲ Θε-ῶν Κύ - ρι - ε· ² ὡς τὸν προ-
 φή-την Ἰ - ω - νᾶν με ἀ - να-κά - λε-σαι· καὶ σῶ-σον ὡς φιλ-άν - θρω-πος.




Ὦδὴ ζ'. H fol. 91v




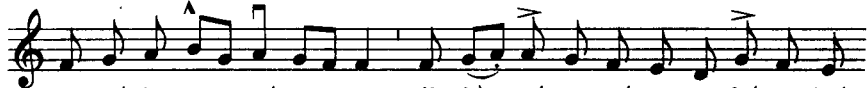

Ὁ δι' ἄγ-γέ-λου τοὺς παῖ-δας δι-α - σώ - σας· ² καὶ τὴν βρον-τῶ-σαν κά-
 μι-νον· ³ με-τα - βα - λῶν εἰς δρό-σον· ⁴ εὐ - λο - γη-τὸς εἰ Κύ-ρι - ε.



Ὦδὴ η'. H fol. 91v



Οὐ κατ-ε - πλά-γη-σαν τρισ-ὀλ-βι-οι παῖ-δες· ² δυσ-σε-βοῦς βα-σι-λέ-
 ως ἀ - πει-λαῖς πε-ρι-στοι - χού - με-νοι· ³ οὐ - δὲ τὴν βρον-τῶ-σαν ὑπ-
 ε - στά-λη-σαν κά-μι - νον· ⁴ ἀλ-λὰ ταύ-την σβέ-σαν-τες θεί-α δρό-
 σω· ⁵ εὐ - λο - γη-τὸς εἰ ὁ Θε - ὅς· τῶν πα-τέ-ρων ἀν-έ - μελ-πον.

Ὦδὴ η' (*Ἄλλος) H fol. 91v

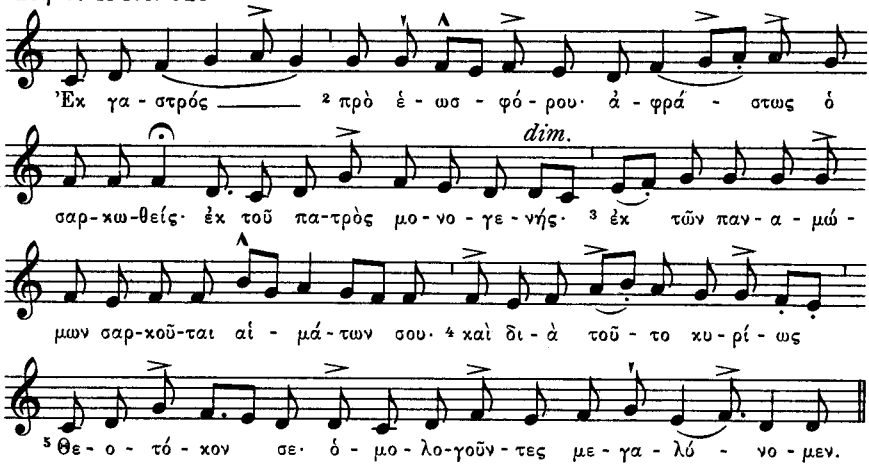


Πα-τρώ - οἰς νο - μί - μοις· καὶ θεί - οἰς δι-α - πρέ - φαν-τες
 κατ-ορ - θῶ - μα-σιν· ² ἔ - φαλ-λον τρεῖς παῖ - δες· ἐν μέ-σῳ
 τῆς φλο-γός· ³ ὁ - γράς ἐκ νε - φέ - λης· δρε-πό - με - νοι ἀ - να -






ᾠδὴ θ'. H fol. 92r



ᾠδὴ θ'. (Ἄλλος) H fol. 92r.



Canon 15

ᾠδὴ α'. H fol. 92r



ᾠδὴ β'. H fol. 92r

Τῷ ἐν ἐ - λέ - ει πλου - σί - ω. ² καὶ δη - μι - ουρ - γῶ. καὶ σω - τῇ - ρι
καὶ Κυ - ρί - ω. ³ με - γα - λω - σύ - νην καὶ αἰ - νον προσ - ά - ξω - μεν.

ᾠδὴ β'. (*Ἄλλος) H fol. 92r

dim.
Πρόσ - ε - χε οὐ - ρα - νὲ καὶ λα - λή - σω. καὶ ἀν - υ - μνή - σω Χρι -
στόν. ² τὸν ἐκ μή - τρας παρ - θε - νι - κῆς. προ - ελ - θόν - τα σαρ - κί.

ᾠδὴ γ'. H fol. 92r

Οὐκ ἔ - στιν ᾄ - γι - ος ὡς ὁ Κύ - ρι -
ος. ² δε - δο - ξα - σμέ - νος ποι - ῶν τέ - ρα - τα.

ᾠδὴ δ'. H fol. 92r

Εἰς - α - κή - χο - α Κύ - ρι - ε τὴν ἀ - κο - ῆν σου
καὶ ἐ - φο - βή - θην. ² κατ - ε - νό - η - σα τὰ ἔρ - γα σου.
dim.
καὶ σὺν φό - βῳ ὕ - μνη - σα σοῦ τὴν δό - να - μιν.

ᾠδὴ ε'. H fol. 92r

Ὁ Θε - ὸς ὁ Θε - ὸς μου πρὸς σὲ ὁρ - θρί - ζω σῶ - σον με.

Ὡδὴ ε'. (Ἄλλος) H fol. 92r

Φώ - τι - σον μου τὸν νοῦν. ⁰ ² τῷ φω - τι - σμῶ Χρι - στὲ

τῆς σῆς ἐ - πι - γνώ - σε - ως. ³ καὶ ὁ - δή - γη - σον ἐ -

πὶ τὰ χρί - μα - τα τῆς δι - και - ο - σύ - νης σου. ⁴ ὅ - τι

πρὸς σὲ ὁρ - θρί - ζει τὸ πνεῦ - μα μου *dim.* πο - λυ - έ - λε - ε.

Ὡδὴ ε'. H fol. 92r

Ἐ - βό - η - σα ἐν θλί - ψει μου. *dim.* ² σω - τήρ μου δε - ὁ - με - νος.

ρῶ - sai με τῆς πε - ρι - ε - χού - σης με ὁ - δύ - νης καὶ

θλί - ψε - ως. ⁴ ὥς ἐ - λε - ή - μων μνη - σθεῖς σου τῆς χρη - στό - τη - τος.

Ὡδὴ ζ'. H fol. 92v

Πα - ρα - δό - ξω ὁρο - σι - σμῶ. ² σω - θέν - τες οἱ παῖ - δες ἐκ πυ -

ρός. ³ δα - πα - νω - μέ - νης τῆς φλο - γός. ⁴ ὁ - ρῶν - τες ὥς ὕ -

λην τὸν ἐ - χθρόν. ⁵ ὥς ἐν θα - λά - μω χο - ρεύ - ον - τες ξ -

φαλ-λον· ⁶ εὐ-λο-γη-τὸς ὁ θε-ὸς ὁ τῶν πα-τέ-ρων
 ἡ - μῶν· ⁷ καὶ δε-δο-ξα-σμέ-νος εἰς πάν-τας τοὺς αἰ-ῶ-νας.

ᾠδὴ η'. H fol. 92v

Οἱ ὁ-σι-οί σου παῖ-δες ἐν τῇ κα-μί-νῳ Χρι-
 στέ· ² ἀν-υ-μνοῦν-τες σὲ ἔ-λε-γον· ³ εὐ-λο-
 γεῖ-τε τὰ ἔρ-γα Κυ-ρί-ου τὸν Κύ-ρι-ον.

ᾠδὴ η' (ἄλλος) H fol. 92v

Τὸν δι-α-δρο-σί-σαν-τα τὴν χά-μι-νον· ² καὶ παῖ-δας
 φυ-λά-ξαν-τα· ἐν μέ-σῳ και-ο-μέ-νης φλο-γός· ³ παῖ-δες
 θε-ο-λο-γεῖ-τε· ⁴ ἰ-ε-ρεῖς ὑ-μνο-λο-γεῖ-τε· ⁵ λα-
 ὸς ⁶ ὑ-περ-υ-ψοῦ-τε αὐ-τὸν εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. H fol. 92v

Σὲ τὴν ὄν-τως νο-ε-ρὰν κι-βω-τόν· ² θε-ο-τό-κε ἀ-
 πεί-ραν-δρε· ³ οἱ πι-στοί σε πάν-τες με-γα-λύ-νο-μεν.

Ὦδὴ θ'. (Ἄλλος) H fol. 92v

Ρά - βδος Ἀ - α - ρών ἀρ - δεί - ας ἄ - νευ ἐ - βλά - στη -
σε. ² σὲ σα - φῶς προ - τυ - ποῦ - σά· τὴν ἄ - λο - χεύ - τως τε -
κοῦ - σαν· Χρι - στὸν τὸν Θε - ὄν ἡ - μῶν. ³ δι - ὅ σε
ὕ - μνοις Θε - ο - τό - κε ἄ - ξί - ως με - γα - λύ - νω - μεν.

Canon 16

Ὦδὴ α'. H fol. 92v.

Χρυ - σο - κολ - λή - τοις ἄρ - μα - σι· γαυ - ρού - με - νος Φα - ρα - ώ·
² φυ - γά - δα λα - ὄν ἐ - δί - ω - κε. ³ Μω - σῆς δὲ ρά - βδῳ θά -
λας - σαν ⁴ προσ - τά - γμα - τι θε - ῦ - κῶ. ⁵ τε - μῶν Ἰ - σρα - ῆλ
δι - ἐ - σω - σε. ⁶ καὶ τοῖς μὲν κα - τα - κλυ - στή - ρι - ον
⁷ τοῖς δὲ δι - α - βα - τή - ρι - ον ⁸ εἰρ - γά - σα - το μέλ - που - σι.
⁹ τῷ Κυ - ρί - ω ἄ - σω - μεν ¹⁰ ἐν - δό - ξως γὰρ δε - δό - ξα - σται.

ᾠδὴ β'. H fol. 93r

Πρό - ε - χε οὐ - ρα - νέ. ² καὶ ἐ - νω - τί - ζου ἡ γῆ. ³ καὶ
 δῶ - μεν με - γα - λω - σὺ - νην Κυ - ρί - ω τῷ Θε - ῳ ἡ - μῶν.

ᾠδὴ γ'. H fol. 93r

Τὸ κέ - ρας μου ὕ - ψω - σον. — κα - τα - βε - βλημ - μέ - νον ὁ -
 πὸ τῆς ἀ - μαρ - τί - ας. ² τὸ ὁ - νει - δος ἄ - φε - λε τῆς
 ἐ - μῆς ρα - θυ - μί - ας. ³ τῷ φω - τι - σμῷ σου Κύ - ρι - ε.
⁴ ἵ - να κρά - ζω ὡς ἡ Ἄν - να. ⁵ ἡ στεῖ - ρα ἔ - τε -
 κεν ἐ - πτά. ⁶ καὶ ἡ πολ - λὴ ἐν τέ - κνοις ἡ - σθέ - νη - σεν.

ᾠδὴ δ'. H fol. 93r

dim. Ἀ - πὸ Θε - μάν — ἡ - - ξει ὁ Θε - ὅς. ² ὁ ἄ - ρι - ος. ἐξ ὅ - ρους
 τῆς παρ - θέ - νου μη - τρὸς προ - φη - τι - κῶς ἐ - κραύ - γα - ζεν. ³ Ἀμ - βα - κοῦμ
 προ - κατ - ι - δὼν τὴν ἐ - λευ - σιν. ⁴ ἐξ - ἡλ - - θες — ⁵ εἰς σω -
 τη - ρί - αν λα - οῦ σου. ⁶ τοῦ σῶ - σαι τοὺς χρη - στοὺς σου ὡς εὐ - σπλαγ - χνος.

ᾠδὴ ε'. H fol. 93r

Ἀ - σε - βεῖς οὐκ ὄ - ψον - ται τὴν δό - ξαν σου Χρι - στέ -
 ἂ - νο - μούν - τες δι - ἅ κε - νῆς. ἃ ἀλλ' ἡ - μεῖς σοὶ
 λα - τρεύ - ον - τες. ὁ - μο - λο - γοῦ - μεν εὐ - σε - βῶς. ἄ σὺν πα -
 τρι καὶ πνεύ - μα - τι. ἑ δι' οὗ καὶ φω - τι - ζό - με - θα.

ᾠδὴ ε'. H fol. 93r

Τὸν ἅ - στα - τον κλύ - δω - να τῶν πα - θῶν μου κατ - εὐ -
 να - σον. ἂ καὶ ἐκ πυθ - μέ - νων Ἀ - δου με ἃ ὥς Ἰ - ω -
 νᾶν ἀφ - ἄρ - πα - σον Χρι - στέ. ἄ πρὸς σὲ γὰρ ἐ - βό - η -
 σα. τὸν ἐκ φθο - ρᾶς θα - νά - του ρυ - ό - με - νον.

ᾠδὴ ζ'. H fol. 93r

Ὡς τῇ χρυ - σῇ εἰ - κό - νι. μὴ προσ - κυ - νή - σαν - τες. ἂ οἱ ἀ - βρα -
 μι - αῖ - οἱ παῖ - δες. ἃ τὸν ἔμ - πυρ - σον ἀ - έ - ρα τῆς κα - μί - νου.
 μετ - έ - βαλ - λον. ἄ καὶ Χαλ - δαί - οἱς μὲν φλο - γι - στή - ρι - ον

⁵ αὐ-τοῖς δὲ ὁρο-σι - στή-ρι - ον ⁶ εἰρ-γά - σαν-το μέλ-πον-τες.
⁷ εὐ-λο-γη-τὸς εἰ ὁ Θε-ός· ὁ τῶν πα-τέ - ρων ἡ - μῶν.

ᾠδὴ η'. H fol. 93v

Θυ-μὸν — καὶ φλό-γα οἱ τρεῖς νε-α - νί - αι ² ἀν-δρεί-ως συμ-πα-
 τοῦν - τες· ³ ὥς τὴν ἀ - παρ-άλ-λα-κτον Θε-οῦ εἰ - κό - να ⁴ τε - θε -
 α - μέ - νοι σε ἐν χα-μί - νη· ⁵ ὃν προσ-κυ - νοῦν - τες ⁶ συμ-φώ -
 νως ἀν - έ - μελ-πον· ⁷ εὐ-λο-γεί - - τω ⁸ ἡ κτί-σις πᾶ -
 σα τὸν Κύ-ρι-ον· ⁹ τὸν δε-δο-ξα - σμέ - νον εἰς πάν-τας τοὺς αἰ - ῶ - νας.

ᾠδὴ θ'. H fol. 93v

Να - ὄν — ὑ - ψί - στου· καὶ πα - ρά - δει - σον νο - η - τόν·
² καὶ πα - στά - δα φω - τει - νήν· ³ τὴν ἀ - να - τεί - λα - σαν ἡ -
 μῖν τὸν ἡ - λι - ον Χρι-στόν· σὲ — *dim.* ἁ - σμα-σιν ἀγ - γε - λι - -
⁴ κοῖς· — ὥς Θε - οῦ μη - τέ - ρα με - γα - λύ - νο - μεν.

Canon 17

Ὦδὴ α'. H fol. 93v

dim.

Τῶ τὸν ὑψ-αύ-χε-να πά-λαι Φα-ρα-ώ. ² ἐν θα-λάσ-σῃ βυ-
 θί - σαν-τι. ³ σὺν ἄρ-μα - σι. ⁴ καὶ ἄ - να - βά-ταις. Ἰ - σρα -
 η - λί-την δὲ λα-όν. ⁵ πα-ρα-δό - ξως σώ - σαν-τι. ⁶ ἡ - πει - ρώ -
 σαν-τι ὑ - γράν. ⁷ ἄ - σω-μεν Χρι-στῷ ὅ - τι δε - δό - ξα-σται.

Ὦδὴ β'. H fol. 93v

Με - γα - λω - σύ - νην αἰ - νέ - σε - ως. ² δῶ - μεν Χρι - στῷ
 τῷ Θε - ῷ. τῷ ἐκ παρ - θέ - νου δι' ἡ - μάς σαρ - κω - θέν -
 τι ἄρ - ρή - τως. ³ καὶ σώ - σαν - τι τὸν ἄν - θρω - πον.

Ὦδὴ γ'. H fol. 93v

dim. *dim.*

Ὁ κρα-ται - ᾧ χει - ρί σου. καὶ λό-γῳ φε-ρεσ-βί-ω Χρι-στέ.
dim.
 πό - λον καὶ χθό - να ἐ - δρά - σας ἀ - σχέ-τως. ² ἦν οἱ - κεί -

φ αἶ - μα - τι· ³ πε - ρι - ε - ποι - ῆ - σω ἐκ - κλη - σί - αν
σου· ⁴ ἐν τῇ στερ - ρᾷ κρη - πί - δι στε - ρέ - ω - σον·
⁵ ὁ - τι θε - ὅς οὐκ ἔ - στιν ἄ - γι - ος πλήν σοῦ Κύ - ρι - ε.

ᾠδὴ δ'. H fol. 93v

Πνεύ - μα - τι θεί - φ κα - θαρ - θείς ὁ προ - φή - τῃς· ἐμ - πνευ - σθεῖς δὲ
παρ' αὐ - τοῦ Ἀμ - βα - κοῦμ ὁ θει - ὁ - τα - τος· ² πε - φο - βη - μέ - νος ἔ -
λε - γεν· ³ ἐν τῷ ἐγ - γί - ζειν τὰ ἔ - τη ἐ - πι - γνω - σθή - σε -
ται θε - ὅς· ⁴ εἰς σω - τη - ρί - αν ἀν - θρώ - ποις δό - ξα σοι.

ᾠδὴ ε'. H fol. 94r

Λό - γε θε - οῦ ἐν - υ - πό - στα - τε· ² καὶ εἰ - ρή - νη πάν - τα
νοῦν ἡ ὁ - περ - ἐ - χου - σα· ³ καὶ φῶς ἀ - λη - θι - νόν· ⁴ εἰ - ρή -
νευ - σον καὶ φῶ - τι - σον· τοὺς ἐκ νυ - κτός σε δο - ξά - ζον - τας.

Ὡδὴ ε'. H fol. 94r

Να - ὄν εἰς ᾗ - γι - ὄν σου· τὸν ἐπ - ου - ρά - νι - ον ἔλ -
 θοι μου ἢ προσ - ευ - χή· ² βο - ῶ — σοὶ ὡς Ἰ - ω -
 νᾶς· ³ ἐκ βά - θους οὐ θα - λάσ - σης ⁴ ἀλλ' ᾗ - μαρ -
 τί - ας· — ἀφ' οὗ μὲ ἀν - ᾗ - γα - γε Κύ - ρι - ε.

Ὡδὴ ζ'. H fol. 94r

Λα - βρό - τα - τον πῦρ κατ - ε - δου - λώ - σαν - το· θε - ο - σε - βοῦν - τες παῖ - δες·
² δι - ὀ πα - ρὰ φύ - σιν ἐ - δρό - σι - ζε ³ τοὺς εὐ - χα - τα - φλέ - κτους κα -
 τὰ φύ - σιν· ⁴ ἀλλ' ὑ - πὲρ φύ - σιν ἀν - δρεί - ως βο - ῶν - τας· ⁵ εὐ - λο - γη - μέ -
 νος εἰ Κύ - ρι - ε· ⁶ ἐ - πὶ θρό - νου δό - ξης τῆς βα - σι - λεί - ας σου.

Ὡδὴ η'. H fol. 94r

Στερ - ρῶν παι - δῶν ἢ τρι - σό - της· σθέ - νος ἐν - δε - δυ - μέ - νη· ² τρι - σό - λ -
 βι - οὶ νε - α - νί - αι· ³ κατ - ἐ - πτυ - σαν Δε - η - ρᾶς· ⁴ καὶ θαυ -

μα-στοῦ-ται βρο-τεῖ-α φύ-σις· ⁵ ὡς τὸ πῦρ νο-τί-δα ἐ-
 στά-λα-ξεν· ⁶ ἀν-εν-ο-χλή-τους φυ-λά-ξαν· οὓς ἐ-σπαρ-γά-νω-
 σεν· ⁷ ὁ ἐκ-βλύ-σας σο-φί-αν _____ ⁸ ἐ-πὶ πάν-τα τὰ
 ἔρ-γα σοῦ· ⁹ ὁ Θε-ὸς εὐ-λο-γη-τὸς εἰ εἰς τοὺς αἰ-ῶ-νας.

Ὡδὴ θ'. H fol. 94r

Ἡ ἐξ Ἑ-δὲμ ἀπ-ω-σθεῖ-σα φύ-σις ἡ-μῶν· ² δι-ὰ τῆς προ-μῆ-
 το-ρος· ἀ-να-κέ-κλη-ται· ³ αὐ-θις δι-ὰ σοῦ· _____ ⁴ νέ-ον
 Ἀ-δὰμ ἡ-μῖν τε-κού-σης· Χρι-στὸν ἐν δυ-σὶ ταῖς φύ-σε-σι Παρ-
 θέ-νε ἀ-γνή· ⁵ καὶ σκιρ-τᾷ μὲν Ἀ-δὰμ ὡς προ-πά-τωρ·
⁶ λυ-τρω-θεὶς τῆς ἀρ-χαί-ας ἀ-ρᾶς· ⁷ ἡ-μεῖς δὲ ἐ-πὶ σοὶ καυ-χώ-
 με-νοι· ⁸ ὡς δι-ὰ σοῦ ἐ-πι-γνόν-τες Θε-ὸν σε με-γα-λό-νο-μεν.

Canon 18

By Elias, Patriarch of Jerusalem

ᾠδὴ α'. H fol. 94v

Ἀ-τρι-πτον ὁ-δὸν πε-ζεύ - σας¹ Ἰ-σρα-ήλ² βρα-χί - ο - νι θε - ^{1L}
^{2Q}
 οὐ ὤ - ψη-λῶ¹ ³ γέ-νος τό Αἰ-γύ - πτι-ον² ⁴ ἐ - ώ - ρα ^{1Q}
^{2Q-G}
 βυ - θι - ζό - με-νον¹ ⁵ δι - α-πορ-θμεύ-σας δὲ² ὤ-γρὰν ἐ-κραύ-γα - ^{1Q-L}
^{2L}
 ζεν¹ ⁶ ὁ δε-δο-ξα - σμέ - νος² θε-ὸς ἡ-μῶν³ δε-δό - ξα-σται. ^{1Q}
^{2L}
^{3S}

ᾠδὴ β'. H fol. 94v

Ἰ - δε - τε Ἰ - δε - τε¹ ² καὶ γινῶ-τε ὅ - τι ἐ - γὼ εἰ - μι ^{1H}
^{2Q}
 θε - ὄς¹ ³ ὁ οὐ - ρα - νὸν καὶ γῆν συ-στη - σά - με - νος² ⁴ καὶ ^{1Q}
^{2Q-Va}
 τε - χθεὶς ὡς ἄν - θρω-πος¹ ⁵ ἐκ παρ - θε - νου κό - ρης² ^{1G H}
^{2H Va}
 ὡς δη - μι - ουρ - γός¹ ⁷ καὶ μό - νος² φιλ - ἄν - θρω-πος. ^{1Q-O}
^{2O}

ᾠδὴ γ'. H fol. 94v

Ὡς στη-ρι-γμός καὶ ἰ - λα-σμός¹ ψυ-χῆς καὶ σώ - μα-τος² προσ-φύ - γι - ον³ ^{1Q-H Va}
^{2Va}
^{3Q-H S}
 Χρι - - στέ¹ ² πε - ρί-ζω-σόν με² ἐξ ὀ-φους δύ - να-μιν³ ^{1Q-O}
^{2L O}
^{3Q}

³ φώ - τι - σον καὶ πλού - τι - σον.^{1 4} σὺ γὰρ πέ - λεις ἄ - γι - ος. ¹Ω - G

Ὡδὴ δ'. H fol. 94v

Ἄ - κου - τί - σθη - τι φω - νῆς τοῦ Χρι - στοῦ.² βλέ - πων Ἀμ - βα - ¹Ω - Va

κούμ.¹ τῶν προρ - ρη - θέν - των τὴν ἔκ - βα - σιν.² ³ γε - γο - νῶς γὰρ³ ¹L Va
²Ω
³L

δι' ἡ - μάς.¹ βρο - τὸς ἐκ Θε - μα - νί - τι - δος.² ⁴ δα - σέ - ος³ ¹G O
²Ω - Va
³Va

ὁ - ρους.¹ ⁵ λό - γος Θε - οῦ.² προ - ε - λεύ - σε - ται.³ ¹H L S
²O
³Ω

⁶ εἰς σω - τη - ρί - αν ἡ - μῶν.¹ δο - ξά - σαι τὸν ἄν - θρω - πον. ¹L

Ὡδὴ ε'. H fol. 94v

Ὡ πῶς ἐ - πι - λέ - λη - σαι μου εἰς τέ - λος.¹ ² ψυ - χῆς ἄ - πο - ¹Ω - O

στρέ - φων.¹ ³ ἀπ' ἐ - μῆς σὸν πρό - σ - ω - πον.² Χρι - στέ.³ ⁴ ἡ - ¹Ω - G
²Ω - HO
³H O Va

μέ - ρας.¹ κε - κρά - ξο - μαι πρὸς σέ.² καὶ νυ - κτὸς καὶ οὐκ εἰς - α - ¹L
²Ω - H

dim.

κού - σει.¹ ⁵ φώ - τι - σόν μου.² τοὺς ὀ - φθαλ - μούς.³ μή - πο - τε ¹Ω
²L
³G L O

εἰς θά - να - τον.¹ ὁ - πνώ - σω.² ⁶ πρὸς σέ γὰρ ἐπ - ὤρ - θρι - σα. ¹L
²Ω

ᾠδὴ ε'. H fol. 94v

Ἀ - πό πολ - λῶν πται - σμά - των¹ 2 ρύ - σαι με Χρι - στέ.² 3 βυ - ^{1H Va}
^{2Q}
 θεοῦ γάρ¹ ἐν - ε - πά - γην εἰς ὤ - λην.² 4 καὶ οὐκ ἔ - στιν ^{1L}
^{2Q} *dim.*
 ὅ - πό - στα - σις.¹ 5 γυ - μνός δὲ ἡλ - θον.² 6 εἰς τὰ βά - θη ^{1Q}
^{2H L Va}
 τῆς θα - λάσ - σης.¹ 7 καὶ κα - ται - γίς κατ - ε - πόν - τι - σέ με.² ^{1Q}
^{2Q}
⁸ δι - ἅ τοῦ - το δὸς μοι χεῖ - ρα.¹ 9 ὥς Ἰ - ω - νᾶ καὶ σῶ - σον με. ^{1Q-G}

ᾠδὴ ζ'. H fol. 95r

¹ Ὡς ἐκ τῆς Σι - ὦν — βαί - νον - τες πρὸς γῆν χαλ - δα - ῖ - κήν.¹ 2 ψυ - ^{1Q-O}
^{1L}
 χα - γω - γού - με - νοί.¹ 3 πα - τρώ - ου νό - μου.² 4 προσ - τά - ξε - σι.³ 5 χρυ - ^{1L}
^{2Q} ^{3Q}
 σό - τευ - κτον πρὸς ἱν - δαλ - μα.¹ 4 ἀν - τι - καθ - ἰ - σταν - το.² 5 φαι - δρώς ^{1H L O}
^{2Q-Va}
 δὲ παῖ - δες.¹ 6 ἐν κα - μί - νη ἀν - έ - μελ - πον.² 7 ὁ τῶν κτι - ^{1H S}
^{2Q}
 σμά - των Κύ - ρι - ος.¹ 8 εὐ - λο - γη - τός εἰ εἰς τοὺς αἰ - ῶ - νας. ^{1Q-Va}

Ὡδὴ η'. H fol. 95r

dim.

Ἀν - αῖ - σθη-τον ἄ - ψυ-χον^{1 2} τρεῖς νε - α - νί - αι.^{2 3} βρέ - τας μὴ προσ-^{1 H O S}
^{2 Q - G S}

dim.

κυ - νή - σαν - τες^{1 4} ἐν πε - δί - ω Δε - η - ρᾱ^{2 5} ὤ - φθη-σαν³ τῶν^{1 Q - O}
^{2 Q - O}
^{3 O}

ἀγ - γέ - λων συν - ό - μι - λοι.^{1 6} ὁρο-σο-δό-τη ἐν φλο - γί^{2 7} πυ - ρός.³^{1 Q}
^{2 Q - G O}
^{3 O}

dim.

κραυ - γά - ζον - τες.^{1 8} εὐ - λο - γεί - τω ἡ κτί - σις.^{2 9} ἀν - υ - μνεῖ - τε^{1 Q}
^{2 Q - G Va}

ί - ε - ρεῖς^{1 10} καὶ ὑ - περ - υ - ψοῦ - τε λα - οί.² Χρι - στὸν εἰς τοὺς αἰ - ῶ - νας.^{1 Q}
^{2 L}

Ὡδὴ θ'. H fol. 95r

Ὡ τῶν θαυ - μά - των τῶν και - νῶν^{1 2} σοῦ ἄ - πει - ρό - γα - με.^{2 3} ψυ - ^{1 G H}
^{2 Q}

χὴν γὰρ καὶ σώ - μα^{1 4} προ - κα - θαρ - θεῖ - σα τῷ πνεύ - μα - τι.²^{1 H L S}
^{2 Q - Va}

⁵ εὐ - ρες χά - ριν πα - ρὰ Κυ - ρί - ου.^{1 6} ὑ - πὲρ πά - σας^{1 Q - G}

νε - ά - νι - δας γυ - ναι - κῶν^{1 7} φῶς καὶ ζω - ῆν² ἡ - μῖν κυ - ῆ - ^{1 Q}
^{2 L}

σα - σα.^{1 8} δι - ό σε Θε - ο - τό - κον με - γα - λύ - νο - μεν.^{1 Q - Va}

Canon 19

By John, Nephew of John Damascene

Ὦδὴ α'. H fol. 95r

Τῷ κα - τα - δι - ε - λόν - τι εἰς δι - αι - ρέ - σεις. ² νά - μα -
 τα ἑ - ρυ - θραῖ - α. ³ ξέ - νη δὲ τρί - βω. Ἰ - σρα - η -
 λί - την κλη - ρον δι - α - γα - γόν - τι. ⁴ ἄ - σω - μεν τῷ Θε -
 ῳ ἡ - μῶν ⁵ ἄ - σμα ἑ - πι - νί - κι - ον ὅ - τι δε - δό - ξα - σται.

Ὦδὴ β'. H fol. 95r

Ἰ - δε - τε ἰ - δε - τε ὅ - τι ἑ - γὼ εἰ - μι ὁ Θε -
 ὅς ὑ - μῶν. ² ὁ πρὸ τῶν αἰ - ώ - νων ³ γεν - νη - θείς
 ἐκ τοῦ πα - τρός. ἐπ' ἑ - σχά - των δὲ τῶν χρό - νων.
⁴ ἐκ παρ - θέ - νου σαρ - κω - θείς. καὶ σώ - σας τὸν ἄν - θρω - πον.

Ὦδὴ γ'. H fol. 95r

Ὁ - τι ἐν σοὶ ἡ ὕ - μνη - σις ὑ - μῶν. ² παν - τουργέ Κύ - ρι -

dim.

ε· πλη-ρω-θή - τω τὸ στό - μα ἡ - μῶν· αἰ - νέ - σε - ως·

³ τοῦ βο - ᾶν εἰ - λι - χρι - νῶς ἄ - γι - ος εἰ Κύ - ρι - ε.

Ὡδὴ δ'. H fol. 95v

Θαυ-μά - σι - α κατ-εῖ - δεν ὁ Ἄμ - βα-κούμ φρι-κτά· τῆς σῆς

ἐν - αν - θρω - πῆ - σε - ως· ² Λό - γε Θε - οῦ μο - νο - γε - νές·

³ καὶ ἐκ - στάς ἐ - κραύ - γα - ζεν· ⁴ εἰς σω - τη - ρί - αν λα -

οῦ σου· τοῦ σῶ - σαι τοὺς χρη-στούς σου· ⁵ παρ - ε - γέ - νου φιλ -

άν - θρω - πε· ⁶ καὶ δο - ξά - ζο - μεν σοῦ τὴν δύ - να - μιν.

Ὡδὴ ε'. H fol. 95v

Τῷ ζό-φῳ τῆς ἁ - μαρ-τί - ας· ὁ - δοί - πο - ροῦν - τα με πρό-φθα - σον

Κύ - ρι - ε· ² καὶ φώ - τι - σὸν μου· τῆς δι - α - νοί - ας τὰ ὅμ -

μα-τα· ³ ἐκ νυ - κτός ὁρ - θρί - ζειν ⁴ ἐν τοῖς προσ-τά - γμα - σίν σου.

ᾠδὴ ζ'. H fol. 95v

dim.

Τὸν Ἰ - ω - νᾶν μι - μού - με - νος. ² ἐκ κή - τους τῆς ἀ - μαρ - τί - ας.

³ ἀ - να - βή - τω κρά - ζω σοί. ἡ ζω - ή μου Κύ - ρι - ε.

⁴ ὅ - πως θύ - σω σοι ψυ - χήν. ⁵ με - τὰ φω - νῆς αἰ - νέ - σε - ως.

ᾠδὴ ζ'. H fol. 95v

Δι - ήλ - θο - σαν δι - ἀ - πυ - ρός. οἱ γεν - ναι - ό - τα - τοι παῖ -

δες. ² ὁ - πὲρ τοῦ σοῦ Κύ - ρι - ε ὁ - νό - μα - τος.

³ ὧν τὸ πῦρ οὐχ ἡ - ψα - το. ⁴ εὐ - σε - βῶς με - λω - δούν - των.

⁵ τῶν πα - τέ - ρων ὁ Θε - ὸς ὁ ἄν - αρ - χος εὐ - λο - γη - τὸς εἰ.

ᾠδὴ η'. H fol. 95v

Πᾶ - σα πνο - ή καὶ πᾶ - σα κτί - σις. ² τὸν συν - ο - χέ - α τοῦ

παν - τός. καὶ δη - μι - ουρ - γὸν εὐ - λο - γεῖ - τε. ³ ὁ - μνεῖ -

dim.

- - τε. καὶ ὁ - περ - υ - ψοῦ - τε αὐ - τὸν εἰς τοὺς αἰ - ῶ - νας.

Ὡδὴ θ'. H fol. 95v

Σὲ τὴν φο-βε-ρὰν προ-στα-σί - αν· ² τοῦ γέ-νους τῶν ἀν - θρώ - πων·

³ Μα-ρί-α Θε - ο - τό - κε· ⁴ οἱ σω - θέν - τες τῷ τό - κῳ σου

⁵ ἀ - κα - τα - παύ - στοις· ἐν φω-ναῖς ⁶ ἀ - σμά-των με-γα - λύ - νο - μεν·

Canon 20

By Syceotes. For St. Anastasius

Ὡδὴ α'. H fol. 96r

Πε-ζο - πο-ρῶν ὁ Ἰ - σρα-ήλ· ² τῆς ἀ - βύς - σου τὸ τέρ-μα θεί - ω

προσ-τά - γμα-τι· ³ τὰ - φον δὲ τοῖς ἐν-αν-τί - οἰς· ταύ - την ὁ - ρῶν·

εὐ - ῆ - χως ἀν - έ - μελ-πε Θε - ῶ· ⁴ ἀ - σμα ἐ - πι - νί - κι - ον· τε -

ρα-τουρ - γοῦν - τι ⁵ ἐξ - αί - σι - α ὅ - τι δε - δό - ξα - σται·

Ὡδὴ β'. H fol. 96r

Οὐ - ρα - νοῦς δι' εὐ-σπλαγ-χνί - αν· ² Θε - ε - Θε - ῶν

Κύ - ρι - ε· κλί - νας ὡς οἶ - δας ἐ - σαρ - κώ - θης·

dim.

³ παρ - θε - νι - κῶν ἐκ λα - γό - νων· ⁴ δι - ό σοι τῷ δε - σπό -
 τη· ⁵ με - γα - λω - σύ - νην ἃ - εἰ προσ - ά - γο - μεν.

Ὡδὴ γ'. H fol. 96r

Ἐν τῇ πέ-τρα με τῶν ἐν - το - λῶν σου· δο-νού-με-νον στε - ρέ -
 ω - σον· ² ὕ - ψω-σόν μου τὸ χέ-ρας· ³ ἐν τῇ συν - έ - σει
 τῶν σῶν δο - γμά-των· ⁴ ἴ - να καυ - χώ - με - νος βο - ῶ σοι· ⁵ οὐκ
 ἔ - στι πλήν σοῦ ἁ - γι - ος Κύ - ρι - ε τῶν δυ - νά - με - ων.

Ὡδὴ δ'. H fol. 96r

Τὸ θεῖ - ον τῆς ἐ - πι - φα - νεί - ας σου κάλ - λος· ² ὁ
dim. προ-φή - τῆς προ-κατ - ι - δών ³ καὶ τὴν συγ - κα - τά - βα -
dim. σιν· ἐξ - ι - στά - με - νος· ⁴ τῆς σαρ - κώ - σε - ως Χρι - στέ·
⁵ προ - α - νε - φώ - νη - σεν ⁶ ἃ - πό Θε - μάν ἥ - ξει Κύ -
 ρι - ος· ⁷ ἰ - λα - σμόν τῷ κό - σμῳ δω - ρού - με - νος.

Ὡδὴ ε'. H fol. 96r

Τῆς δι-και-ο-σύ-νης ἡ-λι-ε νο-η-τέ. ² φώ-τι-σόν με· νυ-κτὶ πα-θῶν κα-τα-σχε-θέν-τα. ³ καὶ ὁ-δή-γη-σον πρός τὴν θεῖ-αν τρι-βὺν. ⁴ ὁ-τι μό-νος εἰ-ρή-νης οὐ δε-σπό-ζεις.

Ὡδὴ ς'. H fol. 96v

Εἰ καὶ ζά-λη κατ-έ-σχε με σώ-τηρ ἁ-μαρ-τη-μά-των. ² καὶ ἐν μύ-χοις με κατ-ά-γει ψυ-χο-φό-ρου βυ-θοῦ. ³ ἀλλ' ὡς τὸν πά-λαι Ἰ-ω-νᾶν· Χρι-στὲ ἄν-ά-γα-γε. ⁴ ὁ-πως θύ-σω σοι χά-ρῳ με-τὰ φω-νῆς αἰ-νέ-σε-ως.

Ὡδὴ ζ'. H fol. 96v

Ὁ τὴν χά-μι-νον σβέ-σας ἐν Βα-βυ-λῶ-νι τοῦ πυ-ρός. ² καὶ τοὺς παῖ-δας ἐν αὐ-τῇ ὡς ἐν θα-λά-μῳ φυ-λά-ξας. ³ εὐ-λο-γη-τὸς εἰ ὁ θε-ός. ὁ τῶν πα-τέ-ρων ἡ-μῶν.

ᾠδὴ η'. Η fol. 96v

Τὸ πα-τρι-κὸν δό-γμα φρου-ροῦν-τες· 2 νέ-οι τρεῖς
ἐν Βα-βυ-λῶ-νι· 3 ἀ-θέ-ω δό-γμα-τι· 4 εὐ-σε-
βῶς μὴ πει-θό-με-νοι· 5 κα-τὰ δί-κῃς μέ-σον πυ-
ρὸς ἐ-στῶ-τες ἐ-βό-ων· 6 εὐ-λο-γεῖ-τε· 7 πάν-τα
τὰ ἔρ-γα· τὸν παν-τουρ-γὸν Κύ-ρι-ον εἰς τοὺς αἰ-ῶ-νας.

ᾠδὴ θ'. Η fol. 96v

Ἡ γα-στήρ σου ὤ-φθη· πλα-τυ-τέ-ρα τῶν οὐ-ρα-νῶν·
2 καὶ ἐν-δο-ξο-τέ-ρα μό-νῃ ἐ-δεί-χθη· 3 θαυ-μά-των
ὑ-περ-τέ-ρα· 4 θε-ο-τό-κε τε-κοῦ-σα τὸν ἀ-χώ-ρη-τον·
καὶ ἀ-ί-δι-ον θε-όν· 5 δι-ὸ σε κα-τὰ χρέ-
ος· 6 βορ-ρῶν τὸ γέ-νος ἀ-παύ-στως με-γα-λύ-νω-μεν.

Canon 21

By Theodorus of the Studium. For Antipascha

Ὦδὴ α'. H fol. 96v

Τὴν θά - λας - σαν ὡς ξη - ράν ² πε - ζο - πο - ρῶν ὁ Μω - υ - σῆς .
³ αὐ - τὸς δι - ε - σῶ - ζε - το . ⁴ Φα - ρα - ὦ δὲ ἐν βυ - θῶ .
 εἰς - δύ - σας ὥ - λε - το . ⁵ ὁ - θεν Ἰ - σρα - ῆλ . ⁶ με - λω - δῶν τὸ
 ἐ - πι - νί - κι - ον ἁ - σμα . ⁷ ἔ - μελ - πε σοὶ Κύ - ρι - ε .

Ὦδὴ β'. H fol. 96v

Ἐξ ὕ - ψους οὐ - ρα - νῶν . δη - μι - ουρ - γέ ² πρόσ - ε - χε τῇ ἡ - μῶν .
 τὰ - πει - νῶ - σει . ³ ἐπ - ομ - βρί - ζων καρ - δί - αϊς ⁴ δρό - σον τὴν τοῦ
 πνεύ - μα - τος . ⁵ ἀ - λη - θι - νὰ γὰρ τὰ ἔρ - γα σοῦ Κύ - ρι - ε .

Ὦδὴ γ'. H fol. 97r

Ἐ - στε - ρε - ὦ - θη ἡ καρ - δί - α μου . ἐν τοῖς τῆς πί - στε -
 ως θε - με - λί - οϊς . ² ὁ - ψώ - θη ἐν τοῖς τῆς πί - στε - ως

στύ-λοις τὸ πνεῦ-μα μου· ³ καὶ πλα-τύ - νας τὸ στό - μα μου
 με - γα - λο - φώ - νως ἐκ - βο - ῶ ⁴ οὐκ ἔ - στιν ἄ - γι - ος ὡς
 ὁ Κύ - ρι - ος· ⁵ ὁ ἐν λό - γῳ ἐ - δρά - σας τὰ σύμ-παν-τα.

(Ὡδὴ γ'). (Ἄλλος). Η fol. 97r

Στή-ρι-γμα πι-στῶν· καὶ ἀ - γαλ-λί - α - μα ὑπ - ἄρ-χεις Χρι-στὲ· ² στε - ρέ -
 ω - σον καὶ - μέ ³ τὸν ἐν βί - ω ἀ - εἶ· τῶν πα-θῶν· κλυ-δω-νι - ζό - με-νον.

Ὡδὴ δ'. Η fol. 97r

Ἐκ κα - τα - σκί - ου θα - σέ - ος κό - ρης· ² ἐν - αν-θρω-πῇ - σαι
 Χρι-στὲ εὐ - δό - κη-σας· ³ σῶ - σαι βου-λό-με - νος ⁴ ἐκ τῆς πλά-νης
 τοῦ ἐ-χθροῦ· ὡς φιλ - ἄν - θρω - πος· ὁ - θεν εὐ - χα - ρί-στως ⁵ σὺν τῷ
 προ-φή - τη Ἀμ - βα-κούμ σοι βο - ῶ - μεν· ⁶ δό - ξα τῇ δυ - νά - μει σου.

Ὡδὴ ε'. Η fol. 97r

Φῶς ἐκ φω-τός ὑπ - ἄρ-χων· ² σὺ εἶ ὁ ἀ - λη - θι - νός ἡ - λι -



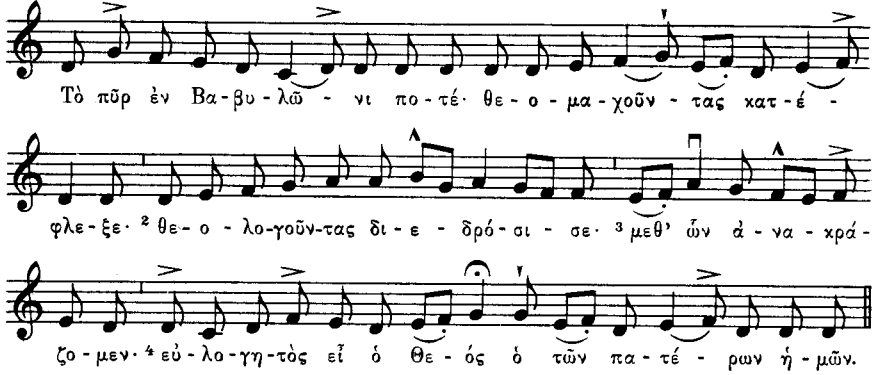
ᾠδὴ ε'. H fol. 97r



ᾠδὴ ε'). (Ἄλλος). H fol. 97r



ᾠδὴ ζ'. H fol. 97r




Tò πῦρ ἐν Βα-βυ-λῶ - νι πο-τέ· θε-ο-μα-χοῦν - τας κατ-έ -
 φλε-ξε· ²θε-ο-λο-γοῦν-τας δι-ε - δρό-σι - σε· ³μεθ' ὧν ἀ-να-κρά-
 ζο-μεν· ⁴εὐ-λο-γη-τός εἰ ὁ θε-ός ὁ τῶν πα-τέ - ρων ἡ-μῶν.

ᾠδὴ η'. H fol. 97v



Ἰ-πὲρ τὸ πῦρ θερ-μο-τέ-ραν τὴν πί-σιν ἔ - χον-τες· ²πρὸς σὲ οἱ
 παῖ - δες Χρι-στέ· ³τῇ φλο-γι - ζού - ση κα - μί-νω οὐκ ἔ - χω-νεύ -
 θη-σαν· ⁴ἀλλ' ὡς ἐν δρό-σω πα-ρόν-τες· πί-σται ἔ - κραύ - γα -
 ζον· ⁵εὐ-λο-γεῖ - τε τὰ ἔρ-γα — Κυ-ρί - ου τὸν Κύ - ρι - ον.

(ᾠδὴ η'). Ἄλλος. H fol. 97v



Αἰ-χμα-λω - τοὺς παῖ-δας· οὐκ ἔ - φό - βη - σε πρόσ-τα-γμα τυ-
 ραν-νι - κόν· ²τῷ γὰρ θεῷ - ψι φό-βω καὶ πό - θῳ·
³τὸ φό-νη - μα στη-ρι - χθέν-τες· ⁴τοῦ πυ-ρός τὴν φλό-γα ἐκ -

τι - να - ξά - με - νοι· ⁵ ἄ - δον - τες ἐν - θεέ - ως· ⁶ εὐ -
λο - γεῖ - τε τὰ ἔρ - γα Κυ - ρί - ου τὸν Κύ - ρι - ον.

ᾠδὴ θ'. H fol. 97v

Ρά - βδος βλα - στή - σα - σα· ² δα - υι - τι - κῆς ἐκ ρί - ζης· Θε - ο - τό -
ξε παν - ύ - μνη - τε· ³ ἄν - θος ὡ - ραι - ό - τα - τον· ἡ - μῖν ἄν - έ -
τει - λας· ⁴ τῆς ἀρ - χαί - ας πρό - ξε - νον μα - κα - ρι - ό - τη - τος· ⁵ δι -
ό σὲ πάν - τες ἐν ὕ - μνοις· ⁶ ἁ - κα - τα - παύ - στως με - γα - λύ - νο - μεν.

Canon 22

ᾠδὴ α'. H fol. 97v

Θε - ός έ - φά - νη ἐν σαρ - χί· ² λυ - τρω - σά - με - νος τὸ γέ - νος ἡ -
μῶν· ³ έξ εί - δω - λο - μα - νί - ας αὐ - τῷ μό - νῳ ἁ - σω - μεν.

ᾠδὴ β'. H fol. 97v

Ἄ - λη - θι - νά τὰ ἔρ - γα Κυ - ρί - ου τοῦ Θε - οῦ
ἡ - μῶν· ² καὶ πᾶ -σαι αἱ ό - δοὶ αὐ - τοῦ κρί - σεις.

ᾠδὴ γ'. H fol. 97v

dim.

Στε - ρέ - ω - σόν με Κύ - ρι - ε πρὸς τὴν σὴν — ὕ - μνω - δί - αν

ὁ στε - ρε - ῶ - σας οὐ - ρα - νούς τῷ λό - γῳ τῆς σο - φί - ας σου.

ᾠδὴ δ'. H fol. 97v

Ἄ - κή - χο - α Κύ - ρι - ε τὴν πρὸς ἡ - μᾶς σοῦ συμ - πά - θει -

αν. ² καὶ ἐ - δό - ξα - σα σοῦ τὸ φιλ - ἄν - θρω - πον δέ - σπο - τα.

ᾠδὴ δ'. (Ἄλλος) H fol. 98r

Τὰ ἔρ - γα τῆς οἰ - κο - νο - μί - ας σοῦ Κύ - ρι - ε. ² ἐξ - έ -

στη - σαν τὸν προ - φη - την Ἀμ - βα - κοῦμ. ³ ἐξ - ἡλ - θες γὰρ εἰς σω - τη -

ρί - αν λα - οῦ σου. ⁴ τοῦ σῶ - σαι τοὺς χρη - στοὺς σού ὡς εὖ - σπλαγ - χνος.

ᾠδὴ ε'. H fol. 98r

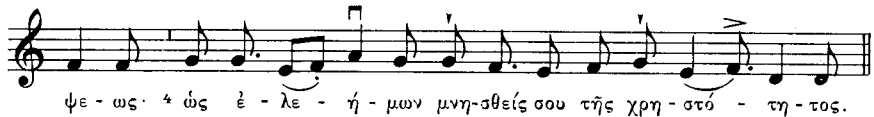
Φῶ - τι - σόν μου τὸν — νοῦν. ² τῷ φω - τι - σμῷ Χρι -

στὲ — τῆς σῆς ἐ - πι - γνώ - σε - ως. ³ καὶ ὁ - δή - γη - σον ἐ -

πὶ τὰ χρί - μα - τα τῆς δι - και - ο - σύ - νης σου. ⁴ ὅ - τι.



Ὡδὴ ζ'. H fol. 98r



Ὡδὴ ζ'. H fol. 98r



Ὡδὴ η'. H fol. 98r



Ὡδὴ θ'. H fol. 98r



COMMENTARY

NOTICE TO THE READER

For each Canon the heading indicates in which MSS it is found, wholly or partly. For the MSS of which I possess complete photos (G, H, L, La, O, S, Sa, Sb, Va, Vb), argumenta e silentio may be inferred. In parentheses are given indications about Hirmi which occur in H but not in the MS in question; these indications are given either positively or negatively; in the latter case a minus-sign is used referring to all the following Hirmus-letters, unless separated from them by a semicolon.—The references in the Commentary correspond to H's divisions into versicles or cola, which are indicated in our transcriptions by small running figures in the text; only for Canons I, 1 and I Pl., 1 the references are given by page.—In the notes concerning the text a positive apparatus is used (in order to avoid, especially for non-philologists, the trouble of using a negative apparatus where the evidence varies so much from text to text).—Where there is more than one Hirmus for one Ode in H, the second (and third) Hirmus being usually marked in H (and in our transcription) as ἄλλος, the Commentary uses figures of this kind: α'¹, α'², α'³.—Where a musical passage is indicated by letters, we use a stroke for a crotchet, thus a-, and a dot for a dotted quaver, thus a.—Where a MS-Siglum, in an enumeration of evidence, is put between parantheses, this means that the MS in question differs in some irrelevant detail(s) from the MS(S) it is grouped with.

Canon I, 1. G, La, O, Sa, Sb (ϵ' , ζ' , ζ' , η' , θ'), Vb, Y.

In the Hirmi α' , γ' , δ' , there are a multitude of additions in O, much greater than in any other place; it is extremely difficult to disentangle this chaos, especially because the man who made the additions has suffered from lack of space and squeezed in his neumes above, below, or between the original ones. The difficulties are particularly great for the first recto-folio, which of course is rather smudged and rubbed off. It is obvious that the additions represent a version different from the original one, but the paleographical evidence gives no hint as to the priority of either set of neumes. Since one of the versions, however, is practically identical with that of H and G, we may infer that that is the first, as O in the rest of the book shows close affinity to the HG-tradition (1). O² never deletes the original neumes, but it is quite evident that in most cases where old and new neumes are found together, the old ones are to be neglected (sometimes, however, they are perhaps meant to form part of the new group); wherever the old neumes stand alone, they certainly represent the melody required by O², even if, sometimes, they are interpreted in a new sense. (In the transcription, consequently, I give as far as possible two full versions).

As the Coislin-notation, on principle, can only be interpreted where it offers melodies known from other sources, it may *a priori* seem hopeless to venture a transcription of O's second melody; but a certain number of passages do bring home the surprising and important fact that O²'s melody is closely akin to that of the other group of manuscripts (Vb, Sa, Y) (2). In the—few but certain—cases where




(1) La too belongs to this group but its first recto-folio is almost completely illegible and we have not been able to transcribe Hirmi α' , γ' , δ' .




(2) I remind the reader that our transcription of Vb too is often far from certain, because this MS, at least in my photos, is very obscure. The front page has suffered particularly; in Y too the front page has suffered badly and is partly illegible.

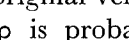
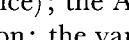
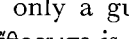
O¹ or O² differ from their group, a transcription must of course be highly conjectural. (It must also be borne in mind that even where the general character of O's melody is well established by comparison with other evidence, the "harmonization" of our transcription may be exaggerated).

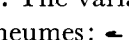


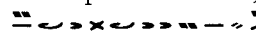
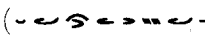
Already before the end of Hirmus δ' O² must have realized that his book would be quite useless for even the most experienced singer, whether he wanted to sing the old or the new melody, and so, to the regret of future scholarship, he gave up his enterprise.


The full text of I, 1 is printed in Christ, *Anthol.*, pp. 232 *sqq.*, and in the Parakletike (*Ed. Ven.*, 1850, pp. 6 *sqq.*). The Hirmi also occur in the Menaea for the 29th of March (*Ed. Rom.* pp. 205 *sqq.*).

α'. Signature in H , in G , in Vb . pag. 3.


The additions of O² are probably these: σου τρο παι ου χοσ α ο εν ; the horizontal stroke below the first Apostrophus in (τροπαιοῦ)-χος must presumably be a misrepresentation of a Bareia; the addition of  above (θε)ο(πρεπῶς), as a variant for , presupposes that the preceding Petaste was taken in the sense of a second-progression.


pag. 4. The neumes of O² are probably: δε δο ξα σται (the Apostrophus to the left of the syllables to which they belong); the two Isons above ξα and σται are perhaps added by a third hand in order to make the meaning of O's original version quite clear. The original version in O above αὐτη γαρ is probably  (the Enarxis indicating the beginning of a formula and, probably, some special flexion of the voice); the Apostrophus before the Bareia may be an explanatory addition; the variant () must indicate the melodic movement between *c'* and the fixed formula on (ἀ)θάνατε; the transcription is of course only a guess. pag. 5. The variant in O above (ὑπ)εν(αν)-τίους ἔθραυσε is made up, I suppose, by these neumes: .

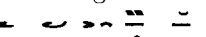
pag. 6. The variant in O above τοῖς Ἰσραη(λί)ταις seems to comprise these neumes:  and  (and perhaps ); the variant above the following words is quite obscure; supposing that the original version runs thus , the remaining neumes () can hardly be brought into harmony with the version of the other group of MSS, and the interpretation is quite problematic. (It is noteworthy that the rocking second-movement, of which the group Vb, Sa, Y is so fond, falls on different



places of the scale in Sa and in Y (Vb)). In Y read  above ταισ.


Text. pag. 5. Sa, Vb(?), and Y have ωσ where the other MSS have η. pag. 6. G and Sa have τους ισραηλιτας, in O (which has τοις) the last three syllables are deleted; the faint rests seem to show that the reading was -ταισ.

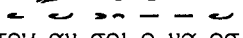


γ'. Signature in G . pag. 7. In H the dots above (ἄσ)θ(έ-νειαυ) may have indicated the place of a correction or addition; the dot immediately preceding must be a blot. The neumes of O² are:


 μο (the meaning of > here and above ου remains obscure) νοσ ει δωσ




 (βρο) των την α σθε νει. pag. 8. Here too H has some obscure signs of reference or the like, above αὐ(τήν) and (μορφωσάμε)νος.—The

neumes of O² are: και συμ πα θωσ την μορ φω σα νοσ πε ρι ζω; the group above (περίζω)σον is incomprehensible; if  belongs to the first version and the rest to O², we cannot possibly bring out the d' we need in order to get in harmony with Vb, Sa, Y. In H  stands


for . pag. 9. To O² we ascribe these neumes: εξ υ ψουσ δυ να μιν

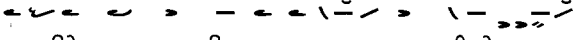
 του αν σοι ο να οσ. pag. 10. In H  above (δό)ξης must be a mistake for .—In O the neumes supposed to belong to the

variant are: ο εμ ψυ χος; the group above τῆς is obscure; > / seem to belong to the variant but cannot give the required sense; above δό(ξης) O² has added an Ison, above (φιλ)άνθρω(πε) .—It is strange that the group > ~ above (δό)ξης is to be executed on three different places of the scale in Vb, Sa, and Y.—In Y the last three syllables—with their neumes—of φιλάνθρωπε have completely vanished (or have never been written at all?). **Text.** pag. 10. G has αχραντου.—About φιλάνθρωπε in Y see above.

δ'. Signature in H , in G , in Sa . pag. 11.

The neumes of O² are ο σε τη χα τι τη θει α κα τα σκι ον. pag.

12. In H  above προ is a—quite correct— emendation of > ~ which probably was taken over from a *Vorlage* where the final b above (κατάσκι)ον was not expanded into b c'.—In O (where only the faintest traces—if any—are left of the neumes above βλέπτι) the neumes of

 the variant seem to be προ βλε πτι κοις βα κα τα νο η σασ φθαλ μοις;

the neumes above φθαλμοῖς are difficult; I presume that \sim belongs to the first version and was taken by O¹ to indicate the semifinalis *g* in spite of this being reached by a second-progression; what O² would expect us to sing on (κατανο)ήσας ὁ(φθαλμοῖς) is uncertain. The transcription of O¹'s neumes above (κατα)νοή(σας) is equally uncertain because G and H do not agree. pag. 13. The neumes of O² are:

$\sim \sim \sim \sim \sim \sim$
 εκ σου ε σε σθαι του. How the flourish on (Ἰσρα)ήλ should be executed by the singers who used O¹ is doubtful, as the exact value of the group-sign θ plus three Oxeiai, plus Hyporrhoe or Seisma, plus two Apostrophī (cp. below in La, ζ', pag. 22) is not quite fixed; I have simply repeated H's flourish, as that of O¹ has certainly had the same general character. Some of the neumes may have been added by O², but which? pag. 14 and 15. Here the additions of O² are practically nil, either because the man has seen that his enterprise was an impossible one, or because the melody in his *Vorlage* did not differ sensibly from O¹'s. The \succ above (προ)α-(νεφώνει) and the single Apostrophus above (ἀνά)πλα(σιν) may be additions. pag. 14. In H \S above (προαν)ε(φώνει) must be a mistake for $\succ \times$.—Here again we see the characteristic rocking second-movement (with Petaste's) executed at different places of the scale in Sa and in Va, Y. pag. 15. In H \succ above εισ is a mistake for \succ (or \S). Text. pag. 13. G and Sa have εξου; Vb is obscure pag. 15. Instead of καὶ ἀνάπλασιν O has των υμνουντων σε.

ε'. Signature in H $\succ \succ \times$, in G \S , in Sa \S , in Sb \S .

pag. 16. In Sa we must read \circ instead of \sim .—In Sb the still uncoalesced type of Gorgosyntheton above (φωτί)σας is noteworthy. pag. 17. In Sb again the same type of Gorgosyntheton. —In Vb \sim above σου must be corrected into \sim . —The transcription of La is doubtful; $\succ \sim$ above τὰ has the absolute value of *ef*. pag. 18. In Sb \sim above (θε)ο(γνωσίας) is a mistake for \S .—In La \sim above (καρδί)ας stands for \sim , the neumes above (θε)ογνωσίας for $\S \S \sim \sim$, or, perhaps more likely, for $\S \succ \sim \sim$ (*d' - c' d' c' -*); \S must have the absolute value of *d'*. pag. 19. In H $\sim \sim$ above τῶν is a mistake for \sim .—In Sb \S above (ὑμνού)νων is an error for \S . Text. pag. 17. Sb has τω κοσμω.
























ζ'. Signature in G \S , in Sa \S , in Sb \S . In this Hirmus





Sb goes its own way and offers a somewhat strange melody, but the interpretation is pretty certain; only in the passage above $\rho\upsilon\acute{o}\mu\epsilon\nu\omicron\varsigma$ (p. 21) there is room for doubt. pag. 20. The transcription of the initial formulas in O and La is not certain; in O it could be interpreted thus: $a\ g\ b\text{-}c'\ c'\text{-}c'\ bc'$ (or $b\ ab$) $a\cdot g\ a$ (or $f\cdot e\ g$), in La $e\cdot g$. thus: $a\ g\ b\text{-}c'\ a\text{-}a\ ga\ a\ ef\ g$. The Oligon above $\eta(\mu\acute{\alpha}\varsigma)$ in O is probably a variant.—Note the form of the Kratema in Sb above $\acute{\alpha}(\beta\upsilon\sigma\sigma\omicron\varsigma)$. p. 21. In La \succ above $\xi(\sigma\tau\iota\nu)$ may stand for a c' , reached by a second-progression; if this is true we must infer that \succ may stand for any high-pitched culmination-point of a formula; but it is possible that \succ here too has the value of d' (cp. \succ above $(\xi\lambda\omicron)\gamma\acute{\iota}(\sigma\theta\eta\mu\epsilon\nu)$ in the same line). The interpretation of the group above $\rho\upsilon\acute{o}(\mu\epsilon\nu\omicron\varsigma)$ in Sb is not certain; I have taken $\prec\supset$ as an explicative addition, explaining in interval-signs the meaning of the group \supset plus Gorgon plus Hyporrhoe (or Seisma) (and, incidentally, changing the nuance of the c' from ' into >); but this gives a rhythmically rather awkward formula; if, in order to avoid this, we interpret the group \supset as a kind of explicative apposition to the Hyporrhoe, we get $c'\ e'\ d'\ c'$ and come into a too high region and must introduce two corrections in the following. pag. 22. In Y the vertical stroke below the Apostrophus on $\pi\rho\acute{o}(\beta\alpha\tau\alpha)$ may be a Seisma, referring to the whole group.—In O the topmost neume above $(\sigma\phi\alpha)\gamma\eta\varsigma$ has the form of a Chamele but this does not give any sense.—In La the Ison above $\sigma\tilde{\omega}(\sigma\omicron\nu)$ is probably meant as an (enigmatic) variant.—In Vb the neume above $(\lambda\alpha)\acute{o}\nu$ is curiously misshapen but it must be an Ison. pag. 23. Above $\Theta\epsilon(\acute{o}\varsigma)$ we have apparently again \supset in La for a c' reached by a second-progression.—The group \supset (in red ink) in G above $\sigma\upsilon$ refers to the Martyria and explains the g' as given by the Plagios-I-Echema $d\ g$.—In Y we must read \supset above $(\iota)\sigma\chi\acute{\upsilon}\varsigma$. pag. 24. $\supset\supset$ above $(\acute{\alpha})\sigma\theta\epsilon\nu\acute{o}\upsilon\nu(\tau\omega\nu)$ in O may stand for $e\ ab$ or for $g\ bc'$.—In La \supset above $(\epsilon\pi\alpha\nu)\acute{o}\rho(\theta\omega\sigma\iota\varsigma)$ may stand for bc' or for ab ; the third dot may be a mistake.











ζ'. pag. 25. Signature in H $\supset\supset\text{—}$, in G $\tilde{\xi}$, in Sa $\tilde{\xi}$ and $\Gamma\text{—}$, in Sb $\tilde{\xi}$ (?). In Sa the Enarxis (?; the form of the neume is not the normal Enarxis-form but looks more like a Parakletike) and the Ison are added in red ink, probably by the man who inserted the Martyria of Mode III; in H we shall find many examples of such double openings, one corresponding to the normal Martyria plus the

neumes indicating the interval between the Tonic and the starting-note of the hymn in question (here Mode I plus $\text{—}\text{♩}$, giving c'), the other to an unusual Martyria plus Ison (here Mode III plus Ison plus Enarxis, giving c').—The transcription of O's and La's first two neumes is doubtful.—(κατανο)οὔμεν: it is difficult to bring O's neumes in tune with H and G, because there is no neume corresponding to H's and G's $\text{—}\text{—}$ (to make — represent the leap $f\text{—}a$ and — $a\text{—}g$ would give a cadence on g , and this would not accord with the following phrase); in La — presumably stands for the leap $e\text{—}a$; this means that we should interpret La's $\text{—}\text{—}$ not in accordance with the version which H actually gives but with the version which is so often found in H when G has $a\ g\ f\ e$. pag. 26. In G the Nana-Martyria (in red) after πιστοί looks forward and the first two of the small neumes (equally in red) give the Precentor's (or Ison-singer's?) anticipation of the following starting-note; the second Ison gives the actual note on which to start the following versicle; the Petaste is probably a variant for the Oxeia on γάρ.—παῖδος: in Sb the Hyporrhoe has (as often in this MS) the value of a Hypostasis with no diastematic value of its own; no wonder as Γ plus — is only a non-contracted (or decomposed) form of the Gorgosyntheton $\text{—}\text{—}$.—(ἐ)σω(σε) τρεῖς: it is impossible to decide whether — in O stands for $a\text{—}$ (=H) or g and — for $a\text{—}$ (=H) or c' (=G). pag. 27. ὁ: this syllable and its neume is almost illegible in La; the neume may be an Apostrophus.—(ὅ)περ(υψ.): in Y — is a mistake for — .—κό(σμον): I do not understand the Ison in La; can it be an incomplete variant (κο σμον, $a\ a$)? pag. 28. ὁ (λόγος): — in La seems to indicate a (the Tonic as highest point of a formula).—ἀνετός: the group — above τοσ in La seems to indicate that — above νε stands for — ; it may well be that — in O was interpreted in the same way. pag. 29. (πα)τέ(ρων): in Vb no diastematic value is given for the Kratema, but it cannot be doubted that an Ison is understood.—(Θε)ός: the Oligon (?) in La is enigmatic. **Text.** pag. 26. G and Sa have ου instead of ὡς; a corrector seems to have inserted ως (in red ink) in G.







η'. The transcription of this hymn is rather difficult because of some differences and serious errors in H and G and some very problematic passages in O and La. Signature in H $\text{—}\text{—}\text{—}$, in G $\text{—}\text{—}$, in Sa $\text{—}\text{—}$ (?), in Sb — . pag. 30. (ἰ)σπαήλ: the transcription of O and La is doubtful; in Vb σπα must be an error for — . pag. 31. (χωνευ-







τηρί)φ: we must correct H's  into ; it seems probable that the use of  instead of  is not a mistake but due to the wish to get the usual cadential formula *g a ef d*; but this change should have been compensated by altering the following group  into ; if the singers who used H sang *fg a a* etc. in the following versicle they would soon come into difficulties more and more inextricable; in O and La we have the same group, which must be read thus: , and probably interpreted thus: , but the following group, , is reckoned from *d*, not from the *e* which we assume is indicated by the Klasma.—(εὔσεβεί)ας: the Elaphron-like sign to the left of the—somewhat misshapen—Gorgosyntheton in Sa can hardly be a neume. In Sb  must be an error for . pag. 32. In O the neumes above χρυ(σοῦ) are almost illegible but certainly not identical with those in H and G, and O's neumes above (χρυ)σοῦ are curiously misplaced (cp., however, *e. g.* I, 24, ζ', 5 in O f. 24 v: θ ); there cannot, however, be much doubt that O's neumes cover the same formula as those in H, G, and La.—(ἔστιλ) βον: in H  must be corrected into .—(λέ)γον(τες):  in La seems to indicate *a* (the Tonic as highest point of a formula and as reached by an ascending progression). pag. 33. εὐ(λογεῖτε): in Sb  is a mistake for .—πάν(τα): the placing of the neumes in O is somewhat misleading.—ἐργα: the neumes in O and La are not clear but must be Kuphisma (always embarrassing because of its length!) plus Ison. pag. 34. αὐτόν: in H we must read  instead of ; in O the neumes may represent the formula of H or of G indifferently.—τούς: the neumes in G must be read thus: . The function of the Enarxis in O and La in this place is problematic; the melodic progression in La (*f a c'*)—if correctly transcribed—is surprising.—αἰῶνας: the Oligon in G makes no sense—unless the Kuphisma is regarded as a sort of Hypostasis? In O the curiously formed sign may stand for Kuphisma plus Apostrophus. In Vb the group above ω may be decomposed thus:    (the Hyporrhoe being regarded as a Hypostasis). The neumes above the two last syllables have disappeared in La. Text. pag. 34. In Vb τε has been inserted as a variant above (ὑπερυψοῦ)μεν; in the same MS αὐτόν is omitted and παντας inserted after εἰς.




θ'. Signature in H , in G , in Sa almost invisible, in Sb . pag. 35. In La the neumes  are probably added as a variant (the meaning of which we cannot determine).—(πυρπολου)-




μέ(νη): the neumes of La apparently cover an elsewhere unknown variant of which we cannot determine the exact values. pag. 36. (ἄφλε)κτος: in La  here has the absolute value of *a*; in Sb, as often,  plus .—(ῆ)μῶν: in O  has the absolute value of *c'* (as often in La). pag. 37. (πειρα)σμών: the neumes in Vb are illegible.—(ἄγρι)αί(νου)σαν: in O the Diple—somewhat misplaced—belongs to the Ison; in Sb  is a mistake for .—(κατα)σβέ(σαι):  in La has the absolute value of *d'*. pag. 38. ἵνα σε: the version of La cannot be identical with that of H and G; the use of  in O makes it probable that O's neumes cover the same formula as those in La.—(Θε)ο(τόκε): in Vb  is an error for . **Text.** pag. 35–36. O, Vb (and Christ) have τυπον ... πυρπολουμένη βατος εδειξεν αφλεκτος, G, H, Sa, Y, (and Christ's A) have τυπος ... -νην -τον ... -τον, Sb τυπος ... -νην -τον ... -τος, La τυπον ... -νη -τος ... -τον.—G and Sb have (as often) λογχειας. pag. 36. La, Vb, and Y have και νυν (for καινήν). pag. 37. Sa has τον πειρασμον αγριαινοντα. pag. 38. Sa has διο σε (for ἵνα σε).


Canon 2. G, O, Sa.


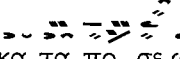




α'. Signature: . 3. α να σταν τι: we must read . 6. ε λευ θε ρω σαν τι: read  instead of ; G has  which probably should be corrected thus: , *a b c' b d' c' a- a*; Sa has a different version.




γ'. Signatures:  and , with a corresponding double opening:  (counting from *a* ()) and  (counting from *d* ()).




δ'. Signature: . 2. λό(γε): the neumes have been rubbed off; we supply  from O; G has και θει αν λο γε, *a c' d' b c' b a-*, Sa , *d' d'- b c' b a*. **Text.** 2. κένωσιν: cp. *ad Philipp.* 2, 7.








ε'. Signature: . 5. φα ει νον: the neumes of the last syllable are obscure; O has , G , *a a c' b c'*. **Text.** 5. ἀνατίλας: this is the reading of all our MSS (in G the first α is a correction (from ε?)); H is obscure.

ς'. The signature is partly covered by the variant added above προστάγματι, but seems to be . The punctuation of H is particularly defective in this hymn, the text of which must have been rather unintelligible if sung without proper pauses. 2. (προσ)



τα γματί: a variant is added; , *bc' a g*. 5. κα τα πο σε ωσ:  is probably meant as a—quite correct—emendation of ; another possibility, less likely perhaps, is that the Duo Kentemata and the Kentema above -πο- were added, together with  above -σε-, as a variant or emendation. O has , G , *g ef g- a a- a*. Text. 4. O and Sa have τη ταφη.





ζ'. Signature: . 3. (γυναι)ξι: the dot after the Oligon is certainly a blot.—(μυ)ρο φο ροισ ευ(ηγγελί)ζετο: a variant is added: , *ga a a a*, which is like the version of G: .





η'. Signature: . 3. του(τους): the curious sign () added above — may be meant as a variant; the version in G, , seems impossible; the version of Sa is quite different.







θ'. Signature: . 11. ο  μωσ : the neumes  — θ — seem to be a later addition. 13. τα: the neumes seem to be: . 15. τὸ γένος: the ink has flaked off; we read —  as in G and Sa; O has . Text. 7. H has τεκον.




Canon 3. G, O.

α'. Signatures:  and , with the corresponding double open-

ing:  and . 4. α δον τα: the group  has probably been added in order to give the (incorrect) — the desired value; G has , *a g e-f e e*.

γ'. Signatures:  and , with the corresponding double opening:  and .

δ'. Signatures:  and , with the corresponding double opening:  and . 4. ε λη λυθεν: above the two first syllables is added a variant: —  *aa*, corresponding to the version of G (— );

above the last syllable another: , *ef e*. 5. α φρα στωσ: read  above φρα instead of  as in G. Text. 4. εφανε: the melodic movement proves that this aor. act. (in the hellenistic form *ἐφᾶνα*) is really intended, as well here as in other cases (*e. g.* II Pl., 21, δ', Eustratiades, p. 180); especially in the aorist of *ἐπιφάνω*, the passive

meaning is current in liturgical texts, of course under the influence of Luke 1, 79: ἐπιφᾶναι τοῖς ἐν σκότει καὶ σκιᾷ καθημένοις.

ε'. Signature: >>; here >>— has not been added, and, consequently, no corresponding addition has been made to the opening >̇; G has the signature >̇, and it is quite clear from the texture

of the melody that *d* is the starting point. 2. ἐπ ὁρ θρι ζον τας: this gives an impossible melody; >̇ must be a mistake for >̇; cp.

οι τρισ ολ βι οι in Hirmus η', where the first part of the melody is identical; G has a different version. **Text 4.** O has ἀπροσιτον instead of ἀνέσπερον.

ζ'. No signature.

ζ'. Signature: >>—'. 1. A variant in the margin: οι πε ρι α ζα ρι αν, *c' b' c' d' c' b' c' d' c' b' a a-*. **Text. 1.** H has υψωσαντες χειρας.

η'. Signatures: >> and >>—', with the corresponding double opening: < and >×. In the margin is added a rather illegible note concerning neumes (οξία, ψηλή etc.).

θ'. Signature: >>—'. 6. εἰς: the neume seems to be an Oxeia (O and G are different). 9. α̇ σι̇ γη̇ του̇σ: below the line is added the (correct) emendation: α̇ σι̇; G has >—<—<, *a a b c'*.

Canon 4. G, L (η', θ'), La (—θ'²), O, Sa, Sb (—α', γ', δ'), Vb (—α'¹), Y.

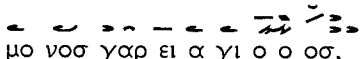
The text is printed in Christ, *Anthol.*, pp. 180 *sqq.*, and in the Menaea for the 15th of August (*Ed. Rom.* pp. 412 *sqq.*). Transcription from Y in Tillyard, 20 *Canons*, pp. 18 *sqq.*





α'¹. No signature. **Text. 4.** ὁπισθόπουν: construed as ἀκολουθοῦντα.


α'². Signature: >>×—'.


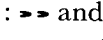



γ'. Signature: >>×—'. 4. χρι στε: a variant is added: —̇, *g a-*, identical with the version of G; Sa, Vb, La, and O have the same melody as H's original version. 6. In the margin is added a partly


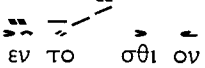
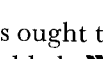
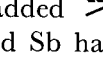
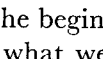
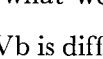
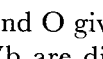
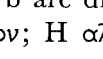
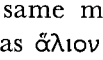
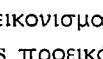
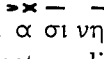
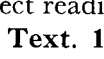
illegible variant; we discern: ... εἰ α̇ γι̇ οσ̇, corresponding to

G's version:  *a b g a a a c' b a b c' b a-*.

δ'. Signature: . 1. (αί) νι γμα(τα): a curious variant, somewhat displaced because of the superscription of the Hirmus, is added: , *b- c' a-*; La has , *g- c' b-*, certainly a faulty rendering of the version found in Sa: , *g- b a-*; G has the same

neumes as H's first version. 3. παρ θε νου: we must correct in accordance with G: . Text 5-6. Christ, *Anthol.*, has ἐξελεύσεσθαι καὶ φωνεῖ σοι against all our MSS except Y (Vb has, however, ἐξελευσετες, and G and Sa φωνη σοι).

ε'. Signatures:  and , with the corresponding double opening:  and . 2. σου; the dots after the Oxeia cannot be Duo Kentemata (G has: ). Text. 4. Sa and Sb have λαμψας; Christ has λάμψας in the text, λάμψαν as variant. 7. G, H, La, O, Sa, and Sb have αντειλεν; Vb has (instead of σωμ. ... ἥλιος): δικαιοσυνησ ελαμψεν ηλιοσ; Y reads αντειλασ(?). It does not seem advisable to follow Christ and Eustratiades and read ἀνέτειλας.

ζ'. Signature: . 1. : the original neumes above -το- seem to be ; this ought to be corrected into , but the corrector has misleadingly added  instead of adding  to the already existing Oxeia; G and Sb have a slightly different version; G: ; Sb, where the beginning of the melody is different: ; but La has what we are looking for: ; O has ; the version in Vb is different. 5. ; G has the same neumes; here again La and O give the correct reading: ; the versions in Sa, Sb, and Vb are different. Text. 1. G, La, O, Vb, Sa, Sb, and Y have αλιον; H αλιο and Vb αλιῶ (the *v*-stroke was probably added by the same man who has added the many text-variants in Vb). Christ has ἄλιον π. 2. Christ reads τί προεικόνισμα; Tillyard's Y has προεικονισμα; the melodic movement shows that these readings (as well as προεικόνισμα τί) are false; I presume that ἄλιον ("vain") is the predicate; it would not be unlike Cosmas to make use of this adjective here and baffle his readers and hearers, who, at the first hearing, simply must think that ἄλιον in a δ'-Hirmus is the adj. derived from ἄλς.

ζ'. No signature. 2-3. ; above νοσ is added a variant ; G has (with expansion of the Kylisma): ; we may therefore change H's into and we understand that the neumator who added , a- g a-, should have changed at the same time the following into .

η'. Signature: . 4. ; we must read above την as in G, which has . **Text. 1.** G, La, O, Sa, and Sb have δροσιζουσα (apparently they could not accept the idea of a φλόξ δροσιζουσα), only H, L, Vb, and Y have δροσιζουσαν. 2. L, La, O, and Vb have δυσ(σ)εβεις, Sb δυσσεβησ, Sa δυσμενησ, H δυσμενεις; Christ has δυσσεβεις. 4. O has σε (for δὲ) in *rasura* (from τε or δε). — G, La, O, Sa, and Sb have φθορασ, only H and Vb φθοραν; L seems to have had φθορασ but the last letter has been deleted. 6-8. In L the text stops with the words: μελπ. τ. δημ.

θ'. Signature: . 2. ; G has ; the "Kentema" in H must be a mistake or a blot. **Text. 4.** G, H, Sa, and Y have την κληρονομίαν σου, O, L, La, and Sb τους σε μεγαλυνοντασ, Vb in the text itself τ. κληρ. σ., but above the line τ. σ. μεγ.

Canon 5. G, L, La (-δ', ζ'), O, Sa (-δ', ζ'), Sb (-α', γ', ζ'), Vb (-δ', ζ'). The text is printed in Christ, *Anthol.*, pp. 221 *sqq.*, in the Pentecostarium for Sunday of Antipascha (*Ed. Rom.* pp. 50 *sqq.*) and in the Menaea for the 1st of Sept. (*Ed. Rom.* pp. 10 *sqq.*). Hirmus α' is published and discussed by Tillyard in *Byz. Zeitschr.* 37, 1937, pp. 348 *sqq.* The whole Canon is transcribed by Wellesz in *Trésor de Mus. Byz.* II, 7.

α'. Signature: . **Text. 4.** L has apparently οδηγησανσαντι.

γ'. Signature: .

δ'. Signature: . 3. ; we must follow G, which has . **Text. 2.** O and G have εφοβητην.

ε'. Signature: . 3. ; G has ; O has ; the group in H must be an addition, either intended to replace , or meant as a real addition (*ef g- a bc' a- a*); in the

latter case the group \tilde{z} above $\theta\rho\omega$ should be replaced by \tilde{z} .

Text. 2. G, La, O, and Sb have του πατρος, H, L, and Sa τω πατρι.

ζ'. Signature: $\gg\swarrow'$.

ζ'. Signature: $\gg\swarrow'$. **Text. 1.** L has συγκαλουμένησησ. **4.** The word παλίνφημος has caused difficulties; H and O have παλιμφημον, G παλιφημον, L παληνφιμον, La, Sa, and Sb παλιμφιμον.

η'. Signature: $\gg\swarrow'$. In this Hirmus the almost complete absence

in H of punctuation is startling. **2.** After παι δας there is a medial signature, \tilde{z} (*nana*), looking forward and demanding a leap to c' ; the Ison above the following καὶ refers to c' . G, Sb, and Vb have no medial signature and, consequently, \tilde{z} above καὶ, which gives the same leap ($g' c'$). La and O have both the Martyria (zz in O, zz in La), but also \tilde{z} above καὶ. The version in Sa is quite different.

2. $\alpha\upsilon$ τον εισ τους: in the margin is added a variant: $\alpha\upsilon$ τόν εισ

[τους], *g f e a*; all the other MSS have different versions. **Text. 2.** L's text stops with the word υπερυψουτε; cp. I, 4, η'.

θ'. In Sa this Hirmus has been added by a late hand (and without neumes) at the bottom of the page. Signature: $\gg\swarrow'$. **2.** (α) $\nu\omega$ τε ραν παν(των): a variant is added: $\text{---}\swarrow\gg$, *b c' b a*, which is exactly like the version of G: $\alpha \nu\omega$ τε ραν παν των; O has $\text{---}\swarrow\text{---}\swarrow\text{---}\swarrow\text{---}$, La $\text{---}\swarrow\text{---}\swarrow\text{---}\swarrow\text{---}$, which is faulty for $\text{---}\swarrow\text{---}\swarrow\text{---}\swarrow\text{---}$, *a b c' b a a*, Sa $\text{---}\swarrow\text{---}\swarrow\text{---}\swarrow\text{---}$, which is faulty too (it should probably be: *a b c' g a a*), Vb $\text{---}\swarrow\text{---}\swarrow\text{---}\swarrow\text{---}$, *a b c' b c' b a*. **Text 2.** G, L, La, O, Sa, and Sb have ολοριζον, H and Vb αριζηλον, Vb with the variant ολοριζον added between the lines; Christ has ἀρίζηλον.

Canon 6. G, O, L ($\text{---}\zeta'$, ζ', η', θ'), La, Sa, Sb ($\text{---}\alpha'$, γ', δ'), Vb, Y; for the text moreover *Reginensis* 58.

This Canon has been more often transcribed and studied by modern scholars than any other. Therefore, I give only brief notes and a reference to the most recent treatment, viz. E. Wellesz, *Byzantine Music and Hymnography*, pp. 176 sqq., 230 sqq., and 270 sqq. For the text, which is given in a faulty form in all editions, I give all the evidence at my disposal. Evidence about the punctuation is given in the margin of the transcription; it should be noted that my photos of Vb are partly very obscure, and it may well be that its punctuation was

richer than it appears (especially in α'); however, it is quite clear that Vb is very untrustworthy in this respect, as can be seen *e. g.* in ϵ' (of which my photos are clear), in which not a single dot is found.

I, 7 has nearly the same melodies as I, 6.

The full text is given in Christ, *Anthol.*, pp. 218 *sqq.*, in the Pentecostarium, for Easter Day (*Ed. Rom.* pp. 7), Sunday of the Ointment Bearers (pp. 94 *sqq.*), S. of the Samaritan (pp. 147 *sqq.*), S. of the Paralytic (pp. 213 *sqq.*), S. of the Blind Man (pp. 264 *sqq.*), Thursday of the Sixth week in Lent (pp. 293 *sqq.*).

α' . Signature: $\gg \swarrow$. **Text. 4.** Vb has skipped over the letters $\beta\iota\beta$ of $\delta\iota\epsilon\beta\acute{\iota}\beta\alpha\sigma\alpha\varsigma$.—Sa has $\alpha\delta\omicron\nu\tau\alpha$.

γ' . Signature: $\gg \swarrow$. **Text. 4.** G, H, L, La, O, Sa, Vb, and *Regin.* 58 read $\omicron\mu\beta\rho\eta\sigma\alpha\nu\tau\alpha$ (or $\omicron\mu\beta\rho\iota\sigma\alpha\nu\tau\alpha$) $\chi\rho\iota\sigma\tau\omicron\nu$ (L and *Regin.* 58: $\overline{\chi\nu}$), Y alone has $\omicron\mu\beta\rho\iota\sigma\alpha\nu\tau\omicron\sigma$ $\chi\rho\iota\sigma\tau\omicron\upsilon$ (this *lectio facilior et deterior* has been accepted by all modern editors).

δ' . Signature: $\gg \swarrow$. 1. ϵ $\pi\iota$ $\tau\eta\sigma$ $\theta\epsilon\iota$ $\alpha\sigma$: in the margin is added a variant: $\ll \ll \ll \gg \gg \gg$, a a a ga bc' .— \omicron $\theta\epsilon$ η $\gamma\omicron$ $\rho\omicron\sigma$: we must read \gg for the second \gg as in G, which has $\gg \gg \gg \gg \gg$. 2. $\sigma\eta$ $\mu\epsilon$ $\rho\omicron\nu$: we must read $\gg x$ above $\sigma\eta$ as in G. **Text.** H, La, and Vb have ρ $\delta\iota\alpha\pi\rho\upsilon\sigma\iota\omega\sigma$, *Regin.* 58 $\delta\iota\alpha\pi\upsilon\sigma\iota\omega\sigma$, G, L, O, Sa, and Y $\delta\iota\alpha\pi\rho\upsilon\sigma\iota\omega\sigma$.—Vb has $\lambda\epsilon\gamma\omicron\nu\tau\omicron\sigma$ (or $\tau\epsilon\sigma$).

ϵ' . In L there is a lacuna of some folios after $\tau\omega$ $\delta\epsilon\sigma\pi\omicron$ ($\tau\eta$). Signature: $\gg \swarrow$.

ζ' . Signatures: \gg and $\gg \swarrow$, with the corresponding double opening: \ll and $\gg x$. **Text. 1.** Vb has $\tau\eta$ $\gamma\eta\sigma$. 3. H alone (and some scholia, according to Christ, *Anthol.*, p. 219) has the correct form $\alpha\omega\nu\iota\omega\sigma$, all the other MSS have $\alpha\omega\nu\iota\omicron\upsilon\sigma$; the fault has gone further in G, La, Sa, Sb, and Vb, which have $\pi\epsilon\tau\epsilon\delta\eta\mu\epsilon\nu\omicron\sigma$ (G $\pi\alpha\iota\pi\epsilon\delta$., Vb $\pi\epsilon\tau\epsilon\delta\iota\mu$.).

η' . Signatures: \gg and $\gg \swarrow$, with the corresponding double opening: \ll and $\gg x$. 4. \omicron $\mu\omicron$ $\nu\omicron\sigma$ $\epsilon\upsilon$ $\lambda\omicron$ $\gamma\eta$ $\tau\omicron\sigma$: we must read \gg instead of \gg with G, which has $\ll \ll \ll \gg \gg \gg \gg \gg$, a b g a ef ga a b . **Text. 1.** La has $\epsilon\nu$ $\kappa\alpha\mu\iota\nu\omega$, Sb $\epsilon\nu$ $\kappa\alpha\mu\iota\nu\omicron\upsilon$, Vb one letter deleted between ϵ and $\kappa\alpha\mu\iota\nu\omicron\upsilon$.

η'. Signatures: \gg and $\gg \diagup$, with the corresponding double opening: \sim and $\gg \times$; a stupid man has added \diagup above $\gg \times$ as if it was a signature. **Text.** 2. La has εορτων εορτων εορτη, the second εορτων without neumes.—G has εστιν.—Sb has πανηγυρεωσ for -εων.

θ'. Signatures: \gg and $\gg \diagup$, with the corresponding double opening: \leftarrow and $\gg \times$.

Canon 7. G, La, O, Sa, Sb (—α', γ', δ'), Vb.

α'. The same melody as I, 6, α', as indicated in H (πρ(οεγράφη)· ἀναστάσεωσ ἡμ(έρα)). Signature: $\gg \diagup$. **Text.** 4. H, G, La, and Sa read τω σταυρω; this error is certainly related to the absurd punctuation (in La, O after ισραηλ, υγραν, τεμ(ν)ων; in G, Sa after ισραηλ, τεμων; in H, Vb after ισραηλ).—O has τεμωνων.

γ'. The melody is very similar to I, 6, γ'. Signature: $\gg \diagup$. 1.

$\chi\rho\iota$ στε: we must add an Apostrophus above $\chi\rho\iota$, in conformity with H's melody of I, 6, γ'; O too has the group $\backslash \gg \sim$ in both cases, and

in G we have $\chi\rho\iota$ στε exactly as in G's version of I, 6, γ' (και νον); in Sa and Vb too we find the same neumes in the two canons ($\sim \sim \sim$).

2. με τησ πι στε ωσ (nearly as in I, 6, γ'): a variant (in which the augmented fourth is avoided) is added above: $\rightarrow \backslash \sim \sim \sim \sim \sim \sim \sim$, *a g a b- c' b a- a*; the version in G ($\rightarrow \backslash \sim \sim \sim \sim \sim \sim \sim$, *a b a c'- a- a*) is different

from G's version of I, 6, γ' (which has τε ρα τουρ γου με νον, *ef g a b- c' b a- a*), but almost the same as our variant.

δ'. The same melody as of I, 6, δ'; O gives the reference πρ(οεγράφη) ἐπὶ τῆς θείας φυ(λακῆς), but repeats the melody. Signature:

$\gg \diagup$. 1. φω στηρ ο με γασ: this phrase differs on two points from

the corresponding one in I, 6, δ': $\circ \theta \epsilon \eta \gamma \omicron \rho \sigma$ (where the version of G shows that we should read $\theta \epsilon$), *g e f a b a*; γασ is certainly a mere

mistake for γασ as the movement *a b a* is rather constant in the various versions of I, 6, δ'; more interesting is the difference of the beginning; it would be inconvenient to sing the accentuated word φωστήρ on the weak descending quavers (*g e*); therefore the move-

ment has been broken up on φω(στήρ) and we correctly reach *e*. The version of I, 6, δ' in G could more easily be applied to φωστήρ, as well as to ὁ θε(ηγόροσ), and in both places we find > ~ > ~ > ~ > ~, *g' e f a b a*. La (whose version is rather different from H's) has ventured

to apply the formula of I, 6, δ' (ὁ θε η γο ροσ, *g f g b' c'* [> for >]) *a* [> for >]) to the new text: φω στηρ ο με γασ. 2. τασ α κτι νασ: a variant is added above α κτι: > ~, which gives *a g a a-*; this is the

formula of the corresponding phrase in I, 6, δ': και δει κυν τω. G has in I, 6, δ' > ~ > ~ > ~, *a g a a-*, here > ~ > ~ > ~. La has in I, 6, δ' > ~ > ~ > ~, here > ~ > ~ > ~; O in both places > ~ > ~ > ~, which can be interpreted both ways (this may be the reason for the variant). **Text. 2.**

In O συνέστειλεν has been corrected by an old hand into συν τη σεληνη, Vb has ηλιοσ instead of εκρυσεν (certainly by emendation); G, La, and Sa have the same text as H.

ε'. Again almost the same melody as in I, 6, ε' and a reference in O (ὁρθρίσωμεν). Signature: > ~ > ~.

ζ'. Again the same melody as I, 6, ζ' and a reference in O (κατῆλθ(εσ) ἐν τ(οῖς)). Signatures: > ~ and > ~ > ~, with the corresponding double opening: > x and < ~.

ζ'. Again the same melody as in I, 6, ζ' and a reference in O (ὁ παῖδας ἐν κα(μίνω)). Signatures: > ~ and > ~ > ~, with the corresponding double opening: > x and < ~. **Text. 1.** In O a corrector has deleted τ and υσ in τοὺς and the words ὁ πάλαι; he has made no correction in the neumes; the purpose of the change is certainly to counteract the deviation from the melody of I, 6, ζ' necessitated by the surplus-syllables (the movement *g a g* must be repeated to cover the syllables ὁ πάλαι). In Sb the corrected version of O is present in the original text. 2. H has ηλθεσ, certainly a mere mistake (G, La, O, Sa, Sb, and Vb have ηλθεν).

η'. Almost the same melody as in I, 6, η' and a reference in O (αὕτη ἡ κλητ(ή)). Signatures: > ~ and > ~ > ~ (*sic*). To the left of the original opening (> ~ > ~) is added the more modern one: > ~ > ~. The punctuation is strange but well adapted to the unusually distorted text; we have here evidence, both that the punctuation may differ where the melody is identical (as in the beginning), and that melody and punctuation differ notably where the sentence-

structure varies (the passage $\delta \mu\acute{\epsilon}\gamma\alpha\varsigma \dots \acute{\alpha}\beta\lambda\alpha\beta\acute{\eta}\varsigma$ compared with $\acute{\eta} \beta\alpha\sigma\iota\lambda\iota\varsigma \dots \acute{\epsilon}\sigma\pi\tau\acute{\eta}$). **Text. 1.** In O $\chi\epsilon\iota\rho\alpha\varsigma$ has been corrected by a later hand into $\theta\eta\rho\alpha\varsigma$, in La into $\theta\epsilon\iota\rho\alpha\varsigma$.

θ' . Almost the same melody as in I, 6, θ' . Signatures: \gg and $\gg\diagup'$, with the corresponding double opening: $\ll\diagdown$ and $\gg\diagdown(-\diagup)$. **Text. 4.** O has $\epsilon\nu \sigma\alpha\rho\kappa\iota$ but $\epsilon\nu$ has been deleted by a corrector; no other MS has $\epsilon\nu$. **5.** In O a late hand has added above $\acute{\alpha}\pi\alpha\nu\tau\epsilon\varsigma$: $\sigma\epsilon \text{ oi } \pi\iota\sigma\tau\omicron\iota$; G, Sa, Sb, and Vb have $\sigma\epsilon \text{ oi } \pi\iota\sigma\tau\omicron\iota$; $\acute{\alpha}\pi\alpha\nu\tau\epsilon\varsigma$; H and La $\acute{\alpha}\pi\alpha\nu\tau\epsilon\varsigma$ alone.

Canon 8. G, (Ga), La, O, Sa, Sb ($-\alpha'$, β' , γ' , δ'), Vb ($-\alpha'^2$, β' , δ'^1 , ϵ'^2 , ζ'^2 , θ'^2), Y (α'^1 , γ' , δ'^2 , ϵ'^1 , ζ'^1 , η' , θ'^1). In G the Hirmi, which in most MSS are conflated into one Canon, form two Canons (fol. 4 v: $\acute{\epsilon}\tau. \acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta.$; comprising our α'^2 , δ'^2 (marked as γ'), ϵ'^2 , ζ'^2 , ζ'^2 , θ'^2 ; fol. 16 v: $\acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta(\acute{\iota}\alpha) \epsilon\iota\varsigma \tau(\acute{\eta})\nu \chi\bar{\upsilon} \gamma\acute{\epsilon}\nu\eta\eta\sigma\iota\nu$, comprising our α'^1 , γ'^1 , δ'^2 , ϵ'^1 , ζ'^1 , η' , θ'^1); G gives the β' -Hirmus (together with other β' -Hirmi), with the reference $\epsilon\iota\varsigma \tau(\delta) (\chi\rho\iota\sigma\tau\omicron\varsigma) \gamma\epsilon\nu\nu\acute{\alpha}\tau(\alpha\iota)$, in an Appendix fol. 333 r. The full text is printed in Christ, *Anthol.* pp. 165 *sqq.*, in the Menaea for the 25th of Dec. (*Ed. Rom.*, pp. 662 *sqq.*), and in Prodom., *Comm.* pp. 29 *sqq.* The Hirmi of Πικρᾶς δουλείας are printed in the Parakletike, for Wednesday Morning (*Ed. Ven.*, 1850, pp. 26 *sqq.*). Transcriptions and facsimiles from O (in transcription: α'^1 , ϵ'^1 , ζ'^1 , η' , θ') and Ga (in facsimile only α'^1 and α'^2 (partly) of Ga) are given in Petresco, *Les Idiomèles et Le Canon de l'Office de Noël*, Paris 1932, pl. 26, III pp. 87–95; transcription from Y in Tillyard, *20 Canons*, pp. 7 *sqq.*—For the text I give all the evidence accessible to me.

α'^1 . Signature: $\gg\diagup'$.

α'^2 . Signature: $\gg\diagup'$. 2. $\eta \pi\epsilon\iota \rho\omicron\nu$: for the unusual group above $\rho\omicron\nu$ a variant is given in the margin: $\tilde{\eta}$; $\tilde{\eta}$ in La should probably be understood in the same way, viz. $(a-)fe$, with the special nuance of the Seisma and *mezzo-staccato*. **Text. 2.** O has $\omega\sigma\pi\epsilon\rho$ for $\omega\sigma$ in the other MSS. **5.** O has $\alpha\delta\omega\nu$ for $\alpha\delta\epsilon\iota$ in the other MSS.

β' . Signature: $\gg\diagup'$. 2. $(\pi\alpha) \tau\rho\omicron\sigma$: above the line is added a variant: $\tilde{\pi}\tilde{\alpha}$, which gives a good cadence: $a- g a-$; the original version is faulty and ought to be $\gg\tilde{\pi}\tilde{\alpha}$ as in G; $\tilde{\pi}$ in La has probably the same meaning; Sa has a different version.

γ'. Signatures: >> and >> /', with the corresponding double opening: < and >x. 3. βο η σω μεν: we must correct > above βο into ~ in accordance with G's version: ~ ~ ~ <. **Text. 1.** ἀρρεύ-στως = ἀσπόρως; cp. *Prodrom. Comm.* p. 37.

δ'¹. Signatures: >> and >> /', with the corresponding double opening: < and >x. **Text. 1.** In O the articles τῇ and τῷ have been inserted above the line by the neumator. 6. In H με̃ has been added by the neumator at the end of the line.

δ'². Signature: >> /'.

ε'¹. Signatures: >>x and >> /', with the corresponding double opening: < and >x. 4. The neumes seem to be: ο δη γηθεν τεσ, which is confirmed by La which has <<<< ~ ~ (where ~ has the same value as H's ~); but this will not do: we must either read ~ for ~, or ~ for >; the latter alternative is recommended by G whose version is different and partly obscure but offers ~ above γη; the versions in Sa, Sb, Vb, and Y are too different to be helpful.

ε'². Signatures: >> and >> /', with the corresponding double opening: < and >x. 5. εν το λων σου: we must read < above λων, in accordance with G and La (~). **Text 1.** H and Sb have λαμψα, Sa λαμψαν, G, La, and O λαμψον. 3. O has σοι for σου.—The melody shows clearly that we should read ὑπὲρ νοῦν, not ὑπέρνου. 6. Sb has δοξολογουμεν.

ζ'¹. Signature: >> /'. 3. ον ε δε ξα το: we must read ~ as in the following hymn ((συγκαταπέπο)μαι). **Text. 1.** Sb has απημασεν, evidently by some confusion with ἀπήμαντον which Sb in 5 gives in the form απηματον. 5. In H the final ν of διεληλυθεν has been deleted by the scribe before he wrote the φ of the following word.—Sb has αδιαφθοροσ; the melody shows that ἀδιαφθόρως is not intended. 7. For the meaning of ρεῦσις in this context, cp. ἀρρεύστως in α'.

ζ'². Signature: >> /'. The same melody as in the preceding Hirmus, with a few interesting differences, due to the different accentuation. In O the punctuation is in perfect accordance, in H there are a few discrepancies, certainly due to the copyist's carelessness in the second hymn. 3. ι ω ναν: in the corresponding phrase in the pre-

ceding hymn we have (σαρ) κα̣ λα̣ βων̣; it is certainly a mistake that there is no lengthening-sign on (ἰω)νᾶν; G has ἰ̣ ω̣ νᾶν̣ (and κα̣ λα̣ βων̣). 5. The θ indicates that we should sing the same phrase (a- g- a- c' b a) here as above on the words ἦς γάρ. **Text. 2.** G, La, and Sb have συγκαταπεπτωμαι (Sb: -ομαι). 3. H has μου instead of με. 7. H and O have σωτηριας και, La, Sa, and Sb σωτηριας τε, G alone αληθῶς τε.

ζ'. Signature: >> and >> /', with the corresponding double opening: < and >x. 4. The comparison with the following Hirmus shows that we should read here: εὐ̣ λο̣ γη̣ το̣σ̣ εἰ; a corrector has added an Oligon above το̣σ̣ and altered the Apostrophus above εἰ into an Ison (a b g a a).

ζ'. Signatures: >> and >> /', with the corresponding double opening: < and >x. The same melody as in the preceding Hirmus (with small differences as in the ζ'-Hirmi). 6. Here, as in the preceding Hirmus, a corrector has added the variant — < for />x. **Text. 1.** Sb has corrected from υπελθων into υπηλθων (and changed the neume above ελ from — into /?). O has νυμφωνας. 2. G and Sb have ασβεστον. 5. In H the syllable νωσ of συμφώνως has been overlooked and is added in the margin.

η'. Signature: >> /'. 4. The neumes are: α̣ γνην̣. 5. διο̣: we must read with G: >> /'. 8. αι̣ ω̣ νας̣: a variant is added above ωνας̣: — <; this variant is difficult to understand if the original was <>; it is tempting to suppose that a *Chamele* has vanished, leaving only the slightest trace—if any; O has ><<, G ><<; the versions in the other MSS are too different to be helpful. **Text. 1.** Ga reads ὑπερφυσησ. 4. H, La, and O have παρθενον ην υπεδυ (La: -δοι) αγνην, G and Ga παρθενον ην υπεδυ̣ νυδην, Sb and Y παρθενου ην υπεδυ αγνη, Sa, Vb, and Y παρθενου ην υπεδυ νηδυν. The genuine reading is certainly παρθένου ... νηδύν; as soon as παρθένου was changed into παρθένον because an immediate object for οὐδὲ (φλέγει) πῦρ τ. θεότητος was wanted, the need for further changes made itself felt. Christ, *Anthol.*, p. 168, has παρθένου in the text, παρθένον as variant; Prodromus, *Comm.*, p. 52, reads παρθένον and understands it apparently as = παρθενικήν. 5. O, Sa, and Y have αναμελπομεν,

G, Ga, H, La, and Sb αναμελψωμεν, Vb αναμελπομεν corrected *currente calamo* into αναμελψομεν; the same variant is found in Christ, *Anthol.*, p. 168. The reason for this variant is the influence from the Hirmus τέρατος ὑπερφουῶς which follows the present one in O, La, Sa, and Sb and figures in G (and in the Parakletike, *Ed. Ven.*, 1850, p. 29) as Hirmus η' of πικρᾶς δουλείας; in that Hirmus G, O, and La have αναμελπομεν (La -πωμεν), Sa -ψωμεν (the text is quite different in Sb). 8. O, Vb read υπερψουτω.

θ¹. Signature: >>/. 4. χωριον: we must read $\overline{\omega}$ with G ($\overline{\omega}$ $\overline{\omega}$ $\overline{\omega}$, a: g f f-). **Text. 1.** Ga(?), Sb, and Vb have ορων (Vb -ον). 5. G, Ga, La, O, Sa, Sb, and Y have εν ω, H εν η, Vb εν η and, above the line, εν ω.

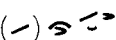
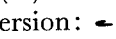
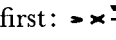
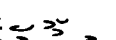
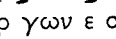
θ². Signature: >>/. 7. και συμ φω νωσ: we must follow G, which has >->. **Text. 2.** H has εχωρησαν. 3. Sb has τω μεγεθει, La τα μεγεθει. 7. H and Sa have εν αινεσει, G, La, O, and Sb ανυμνουντες.

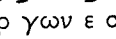
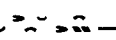
Canon 9. G, La, O, Sa, Sb (-α', γ', δ'), Vb, Y. An iambic Canon. The text is printed in Christ, *Anthol.*, pp. 205 sqq., in the Menaea for the 25th of Dec. (*Ed. Rom.* pp. 662 sqq.), and in Prodrom., *Comm.*, pp. 57 sqq. Transcription of the whole Canon in Tillyard, *Twenty Canons*, pp. 13 sqq. In G the verses are written κατὰ στίχον and each line begins with an initial letter in red ink.

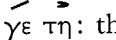
α'. Signatures: >>> and >/. In G, where the Martyria is \mathfrak{g} , the melody has been adapted to a as the starting-note (\mathfrak{g} >>>> > etc., a g f e f d etc.). 1. μα: read — as in G. **Text. 5.** O, Sa, Vb have τω (which makes a bad verse) instead of τε.—H, La, O have βροτοι, Sa βροτον, only G, Vb, Y the correct βροτοις.

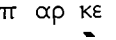
γ'. Signature: >>/. **Text. 1.** G, H, La, and O have ικετων (in La apparently corrected from οικετων), Sa, Vb, and Y read οικετων; cp. Christ, *l. l.*; in *Eccles.* 6,32 (εἰσάκουσον, κύριε, δεήσεως τῶν ἱκετῶν σου) and A read οικετων.

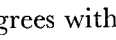
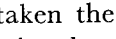
δ'. Signature: >>/. 3. α φρα στωσ: G has >>>; the correct reading in both MSS would be: >>>/. 4. παρ θε νου: read $\overline{\omega}$ above παρ with G. 5. εισ α να πλα σιν λο γος: a variant is added

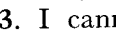
which should be read thus: , *g g a e f e d- d*, and is practically identical with G's version: ; O's and La's versions are the same as H's first:  (La has  for O's ).

ε'. Signature: . 1. επ γων ε σκο τι: at the bottom of the page is added a variant: , *a- b c' a ef g c' b*; the version of G agrees with H's first version, that of O with the variant

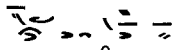








(O: ). 4. ευ επ γε τη: the two Oxeia's above τη are surprising; nothing of the kind is found in the other MSS, where, however, there is no parallel to H's version; it may be the embryo of a never-finished variant.






ζ'. Signature: . 3. απ αρ κε σαι: the Kentema has nearly vanished but is clear in G. 4. ε γω: in the margin a variant:


, *g c'- ga bc*, which agrees with G: ; G has δε, H δε; the neumator has apparently taken the variant from a version like G's and adapted it to H's version by adding the Duo Kentemata

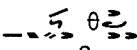

to the Elaphron. 7. θατ τον: exactly the same neumes are given as an emendation or variant, certainly by mistake; G has the correct reading: . Text. 1-3. I cannot understand the text as it stands (Tillyard translates thus: "prayed to come forth and to have done with the storm"), and I think Prodromus has felt the same difficulty: he gives (p. 66) two equally unconvincing explications ("Ο μὲν Ἰωνᾶς ... αὐτός, χριστέ, πρὸς σὲ ἀνελθεῖν παρεκάλει" and "λέγων ... ἔλθοι πρὸς σὲ ἡ προσευχή μου"). I venture the conjecture that John has written .. Ἰωνᾶς σε ἐν μ. θαλ. ἐλθεῖν ἐδείτο (such elisions are rare in John's iambics, but cp. *e. g.* Canon II, 5, ζ' λόγος τ'έμοῦ (written τε μου in the Hirmologion-MSS), and IV, 7, ζ' (Eustratiades p. 99) ἴν' ὥς (in G spelt thus: ην ωσ!). It is obvious that a σ' of this kind must disappear in Hirmologion-MSS, where "syllables" without neumes normally do not exist, and, furthermore, the idea of Jonah calling Christ to help was strange to later generations. 4. O and Y have τω τυραννουντοσ βελει, G, H, La, Sa, Sb, and Vb του τυρ. βελη (H and Vb -λει). 5-6. G, H, La, Sa, Sb, and Y have χριστω πρ. των (H τω) κακων αναιρετη (La, Sa, and Sb -την),








O and Vb χρίστε π. των (Vb τον) κακών αναιρετην; I see no reason to doubt that John has construed προσανδᾶν with the dative; Prodromus, the Menaea, and Christ read χρίστέ.

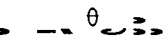
ζ'. Signature: . 3. εἰ κα θε πυρ: above θε πυρ is added a variant: , *a e f d ef a-*, which agrees with G's and La's version (G: , *a e f e d ef a-*; La: ); O agrees with H's first version (O: ) where we must correct  into  (or read  above the following α(σπετον) instead of ).


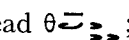
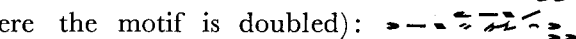
η'. Signature: . 1. οἱ τησ πα λαι ασ πυρ πο λου με νοι  νε οἱ: at the bottom of the page is added a variant:  οἱ τησ πα λε  ασ πυρ πο λου με νοι νε οἱ, *d e d f ga b- a a b a: f g e*; G's version lies somewhere between: , *d ef c e fg a- g g a g: f e f: e d*; the following verse starts in H on υ̇, in G on υ̇.


2. αμ φω: we must read  with G (and of course sing *b* flat). **Text.** 3. H and Sb have υμνους, the other MSS (and Christ and Prodromus) have ὕμνον.


θ'. Signature: . 1. φο βοσ; for the Synagma, cp. the facsimile-edition, Introduction p. 16²; G has , *c'- b c' d' c' b' c' d' c' b a-*; La and O have almost the same group as H (with Synagma and Thema Haploun); the versions in Sa, Sb, and Vb are quite different. There can be no doubt that the neumes in H indicate a flourished cadence, but I have not ventured any guess. 2. Above (παρ)θενε we have exactly the same group as above φοβω.


3. ερ γω δεσ: G has τε θη γμε νουσ ερ γω δεσ, *a d' c' b- b- c' d' e' d- e' d' c' b c'*; O has (above εργωδεσ) , La , agreeing with G and H respectively. 3-4. In H there is an error somewhere between the formula above ερ(γωδεσ) *c'- d' e' d-* and ὁ(ση), where we must read  as in G, instead of . The only way to emend it is, as far as I can see, to change the group above (ἐργῶ)δες; if we read  here instead of , we obtain a good melody and agreement with G (the  may be a relic in H of some more archaic way of writing, like that found in O and La). **Text.** 1. H has φοβοσ, the other MSS φοβω. 2. La, O, and Sa have σιωπη(-ι).


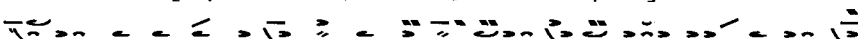
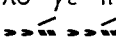
Canon 10. G, La (-β'), O, S (-η', θ'), Sa (-δ'), Sb (-α', β', γ', δ'), Vb (-β'). Hirmus α' is transcribed from G, O, and S by Tillyard in *Byz. Zeitschr.* 37, 1937, pp. 355 *sqq.* 

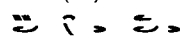

α'. Signature: . 4. με λω δον : we must read ;
cp. G's version (where the motif is doubled): 
f a a- c' b a b c' b a-.


β' (in G placed in the Appendix of β'-Hirmi, fol. 332 v). Signature: . Text. 4. S reads λυοντα.


γ'. Signature: . Text. 2. S reads δακρυρουντι.


δ'. Signature: . Because of a fold in the parchment, the text of the first line has partly disappeared and the neumes of this and the following line are difficult to read. With the help of G we can


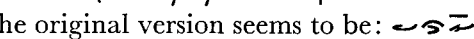
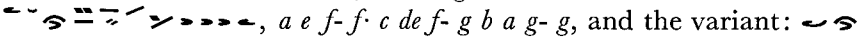
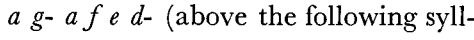
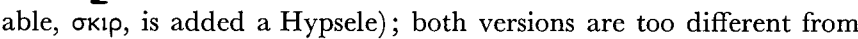

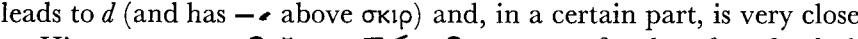
read thus: 
α [μ βα κουμ την εν δο ξον σου παρ ου] σι αν· αυ θισ τε

λο γε· προ ι δων ε με λω δει· α κη κο α δε σπο τα· ο τι εξ

ο ρουσ. The neumes above (δέσπο)τα ο(τι) are absolutely illegible;


above(ο)τι H has , whereas G has κυ ρι ε· ο τι, *ga f e d d c*; the reading proposed is of course highly conjectural. Text. 2. S reads αυθιπε. 4. G has κυριε where the other MSS have δεσποτα. 7. H has πλησθεισ, the other MSS πληρησ (-ρις).

ε'. Signature: . Text. 5. S reads κτισιν. 6. H and Sa have βραβευεισ, G, La, O, S, and Vb βραβευων.

ζ'. Signature: . Text. 10. O has εβοα, all the other MSS βοα.

ζ'. Signature: . Text. 2. In H the copyist has written και φυλαξ but the και has been deleted before the neumatization, Vb has οικοσ φυλαξ και σκεπη, G, La, O, S, and Sa have ερκοσ φ. κ. σκ. (a curious example of this "modern" syntax; another example in the following Hirmus).

η'. Signature: . 2. πα σα μετ αγ γε λων η κτι σις: G has a variant and is obscure; the original version seems to be: 
, *a e f- f' c d e f- g b a g- g*, and the variant: 
, *a e e' f g- a g- a f e d-* (above the following syllable, σκιρ, is added a Hypsele); both versions are too different from H to be helpful; Vb has a version which (as in H and G's variant) leads to *d* (and has  above σκιρ) and, in a certain part, is very close to H's neumes: , *a e- f' c d e- fg a f e d- d*.

same as here; in H the group \succ cannot possibly land us on d' , and faint traces seem to indicate that a Hypsele has vanished, or has been deleted; in Hirmus δ' H has in the corresponding place \succ (in the passage we discuss the Hypsele is not immediately above the Oxeia as it ought to be when the interval-values are to be added, but to the right, thus \succ'). In H we must needs assume that \succ stands for an octave; consequently, we must change some of the preceding neumes, and preferably $\bar{\sim}$ above $\mu\nu\nu$; if we read $\bar{\sim}$ everything is all right. I assume therefore that \sim in O stands for $\bar{\sim}$, that H has made an error in copying it but made no change in the following neumes (unless he has deleted the Hypsele in a desperate effort to avoid f' !), and that G has read \sim as $\bar{\sim}$ and changed the following neumes in such a way as to manage a landing on d' . There is still one point to be explained: if it is true that $\mu\nu\nu$ in O was sung on d and that \sim stood for $\bar{\sim}$, the group above $\nu(\mu\nu\nu)$ must end on e as it actually does in H, and \prec in G must be a mistake, probably for $\bar{\prec}$, which may have been the meaning of O's $\bar{\prec}$; here again G has taken the consequence of his mistake and omitted the Apostrophus, perhaps guided by the desire to get the Duo-Kentemata-group on ef ; H has kept closer to the old melody; it is true that he has sung $d e d c$ instead of $d f e d c$, but by omitting the Apostrophus he has managed to regain the old melody on $\tau\omicron\nu = de$. The only change he has made is to take \prec for a second and to omit the Apostrophus, which did not give the required melody if \prec was taken for a second-progression. If these conjectures are right, the original melody was $d f e d c d e g f e d - d'$ etc.; and O's neumes can easily be interpreted in this way. Tillyard, *l. l.*, transcribes O in the light of G, and it is obvious that O's neumes *per se* may quite as well stand for G's melody.

δ' . Signature: $\succ\succ\succ'$. 3. $\epsilon\iota\ \kappa\omicron\ \tau\omega\sigma$: read $\bar{\succ}$; G has $\bar{\succ}$, O $\bar{\prec}$.
Text. 2. G and L have $\epsilon\nu\delta\omicron\varsigma\omicron\nu$, H and O $\epsilon\nu\sigma\alpha\rho\kappa\omicron\nu$.

ϵ' . Signature: $\succ\succ$. 3. $\tau\eta\nu\ \sigma\eta\nu$: a variant is added \prec , certainly faulty for $\bar{\prec}$, which is the reading of G.

ζ' . Signature: $\succ\succ\succ'$. 4. $\iota\ \omega\ \nu\alpha\sigma$: read \prec instead of $-$, as in G, which has $\prec\prec\prec\bar{\sim}$. **Text. 1.** L and Sb have $\epsilon\beta\omicron\eta\sigma\alpha$, G, H, and O $\epsilon\beta\omicron\eta\sigma\epsilon\nu$.

ζ . Signature: $\succ\succ\succ'$. 1. $\tau\upsilon\ \pi\omega\ \sigma\alpha\nu\ \tau\epsilon\sigma$: a variant is added

above σαντες: $\overline{\text{z}} \text{ } \overline{\text{z}} \text{ } \overline{\text{z}}$, *a-g a-*, agreeing with O $\overline{\text{z}} \text{ } \overline{\text{z}} \text{ } \overline{\text{z}}$; G has the same formula as H's first reading. 2. $\overline{\text{πυ}} \text{ } \overline{\text{ροσ}}$: read $\overline{\text{z}} \text{ } \overline{\text{z}}$ as in G. **Text.** 4. G, H, and Sb have εβοουν, L, O, and Sa εβων.

η'. Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$. 2. $\overline{\text{τα}}$: a variant is added z , *b a*, agreeing with G. 6. $\overline{\text{λα}} \text{ } \overline{\text{οσ}}$: read $\text{z} \text{ } \text{z}$ as in G. θ'. Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$.

Canon 12. G, L, (La: δ'), O, S, Sa (δ'), Sb (θ'), (Vb: δ').

α'. Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$. In G: z . 1. ἐκάλυψε: the dot above the last Epsilon is a blot. 3. $\overline{\text{υ}} \text{ } \overline{\text{ψη}} \text{ } \overline{\text{λω}}$: we must read $\overline{\text{z}} \text{ } \text{z} \text{ } \text{z}$; O has $\overline{\text{z}} \text{ } \text{z} \text{ } \text{z}$ and L $\overline{\text{z}} \text{ } \text{z} \text{ } \text{z}$; G's and S's versions are quite different. — ο $\overline{\text{z}}$ τι: the lower Apostrophus above τι must be a mistake; G and S have $\overline{\text{z}} \text{ } \text{z} \text{ } \text{z}$.—The version in O is very surprising: $\overline{\text{κα}} \text{ } \overline{\text{εν}} \text{ } \overline{\text{χει}} \text{ } \overline{\text{ρι}}$ $\overline{\text{κρα}}$ $\overline{\text{ται}}$ α $\overline{\text{ο}}$ $\overline{\text{τι}}$ $\overline{\text{δε}}$ $\overline{\text{δο}}$ $\overline{\text{ξα}}$ $\overline{\text{σται}}$, *ef g a b- c' a g(??) bc' d' ga a ef g- bc' a- a?*

γ'. Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$. 2. $\overline{\text{χρι}} \text{ } \overline{\text{στε}}$: a variant is added: $\text{z} \text{ } \text{z} \text{ } \text{z}$, *c' b c'*, which agrees with G. 5. $\overline{\text{α}} \text{ } \overline{\text{γι}} \text{ } \overline{\text{οσ}}$: we must read $\overline{\text{z}} \text{ } \text{z} \text{ } \text{z}$ as in G; the Elaphron may originate in a version like S's: $\overline{\text{ουκ}} \text{ } \overline{\text{ε}} \text{ } \overline{\text{στιν}}$ $\overline{\text{α}}$ $\overline{\text{γι}}$ $\overline{\text{οσ}}$ $\overline{\text{πλην}}$, *d e f bc' b a g ef*.

δ'. (In La and Vb in Canon I, 5). Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$.

ε'. No signature. 1. $\overline{\text{σην}}$: this word has been forgotten and inserted afterwards. 2. $\overline{\text{φω(τισμοσ)}}$: we must read $\overline{\text{z}}$ with G and S; it is possible that the neumator, when, through the omission of $\overline{\text{σην}}$, he had landed here on *d* instead of on *e*, has put in z instead of z in order to restore the mode.

ζ'. Signature: $\text{z} \text{ } \text{z} \text{ } \text{z}$. **Text.** 2. G and S have υπαρχων, L and O υπαρξασ. 4. O has τω σω, the other MSS only σω.—H has ειδεν, the other MSS οιδεν.

ζ'. Signature: >> / '. 3. ου τω: we must read > with G and S. Text. 2. H has ευσεβεια, G, L, O, and S -ασ.—G and L have οισ, L and O ουσ.

η'. Signature: >> / '. 4. εν η: for this unusual type of the θ-formula a variant (or correction) is given in the margin: >> / ', (e-f) g-a-c' b a-, which agrees with G and S. 6. (αι) ω νασ: this is wrong, probably for >> ab a, as L has > / >, O > > >. A corrector has added —. The cadence is quite different in G and S: >> > > >, ga a- d (the neumes in G are very faint). Text. 5. H has και instead of άλλ' (G, L, O, S).


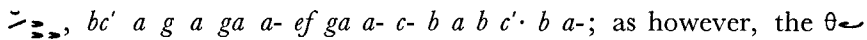

θ'. (In G in Canon I, 14 too). Signature: >> / '. Text. 3. In O ωσ is added above the line. In Sb only part of the text is preserved (the following leaf being lost), without neumes.




Canon 13. G, L (α' and γ' in Leningrad, see Thibaut, *Monuments*, p. 74), O, S, Sa (-ζ', η', θ'), Sb (δ' (without neumes), ε'). The text of this Canon is perplexing; it seems to be written in a very peculiar style and offers some very awkward forms and phrases, but we must keep in mind that the text-tradition of this Canon—which apparently has not been much sung—is rather bad, to judge from the frequent serious disagreements. A certain philosophical—or pseudo-philosophical—touch is noticeable.

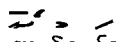

α'. Signature: >> / '. Text. 2. All our MSS have κεκονιαμενον (L, however, has κονιαμενον). Emm. G. Pantelakis*) displayed much wit in censuring Eustratiades for adopting this form—unjustly, for the melody shows clearly (even in the oldest MSS) that κεκονιαμενον would not do; and if all these excellent and scrupulous monk-copyists have used κεκονιαμενον in the sense of "dusty" or "dirty", why not make the anonymous poet accountable? 4. G, L, O, Sa have ολοποντιον, H alone ολον ποντιον.

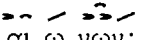

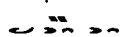
γ'. Signature: >> / '. Text. 2. G, L, O, Sa have εθνων, H alone λαων. 3. ο τέλειος νυν αριθμός εξέφυ: ο τέλ. αρ. is here—incorrectly—used to design seven (*Reg.* 1, 2, 5: στείρα ἔτεκεν ἑπτά); the expression is sometimes (e. g. by St. Athanasius) used to design the holy number of the Trinity.


*) In *Ἀθηνᾶ*, 46, 1935, p. 40 sq.

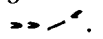
sion in G and S² is somewhat different:  , *bc' a g a ga a- ef ga a- c- b a b c'· b a-*; as however, the  must cover the tones *a- c' b a*, we must bring the opening of the

phrase in H in agreement with G and S² and read  του. The use of  is somewhat abnormal because there has been no preceding group *c' b a*, but there is no place for the full -formula; cp. *e. g.* I, 14, ζ', 4; there is no trace of ink about φλο. 8. The word ὑπερένδοξε was forgotten by the copyist and has been added in the margin, but, unfortunately, the two first syllables have been cut


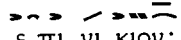

away; we read  εν δο ξε and restore from G  υ περ. **Text. 1.** Οἱ Χαλδαῖοι ... καύσαντες (so all MSS) is a queer *nominativus pendens*. —3. H seems to have εισ αν. like G, O and S, while L has προσ αν. —L has νεων, G, O, S παιδων. 4. G has οι for δ.


η'. No signature. 1.  αι ω νων: read  αι with G and S². 3.  α


 κι νη τον: read νη with G and S². **Text. 1.** H reads οι πρεσβεις, all the other MSS ω πρεσβυσ (-βισ); πρεσβυσ as vocative is usual. 3. L continues thus after ακ. ὄχ.: σε ευλογούμεν σε ὑπερύψούμεν· τὸν εκ μι ὄντων τὰ πάντα παραγαγόντα· σε δοξολογούμεν· εισ π. τ. α. (cp. I, 19, η').—This text is rather obscure, tainted as it is with terms of gnostic origin, combined, very artificially, with the specific terms of Hirmus α'; αἱ ἄυλοι διατάξεις design no doubt the Angels generally; ἱππεὺς κ. ἄν. τ. τετραμόρφων ζώων is probably nothing but a sophisticated circumlocution for "leader of the Cherubim" (which, being four-faced (Ezech. 10,21), can be called τετράμορφα; see *e. g.* Miller's note to Man. Philes' *Carmina*, vol. 2, p. 203; cp. IV, 10, θ' (Eustratiades p. 102) πολυμόρφων χερουβίμ); ἀκίνητον ὄχημα is, I presume, nothing but the Aristotelian κινούμενον ἀκίνητον (*de div. nom.* 9,9)—into an ὄχημα because a chariot belongs to the divine imagery of the Canon because of Hirmus α's ἵπποι, ἀναβάται, and ἄρματα: the psychological intermediary is probably neoplatonic and hermetic speculations about ὄχημα, ὀχούμενον and the like (cp. *Corp. Herm.*, I, 13 with Festugière's notes).


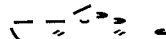

θ'. Signature: . **Text. 1.** G has λειτουργουσ ασωματους, S λειτουργουσ ασωματων, H, L, O λειτουργουσ ασωματος. 2. H has ην, G, L, O, S ον.


Canon 14. G (-η'), La, O, S (-α' except the last line, -θ'), Sa (-η'), Sb (-α', γ', δ', ζ'), Vb (-η'). For the text *Regin.* 54. The whole text is printed in the Menaea for the 25th of Jan. (*Ed. Rom.* pp. 364 *sqq.*). The musical as well as the literary style of this Canon is close to that of Canon I, 13.

α'. Signature: . 3.  ε πι νι κιον: read  with G and S. **Text.** 1. All the MSS have αποινον, the Menaea and Eustratiades *ἐ*παινον; G, H, La, Vb, and *Regin.* 54 have τον, O and Sa τω; *Regin.* 54 has προανακρουεται, G, H, La, O, Vb προανεκρουετο, Sa προσανεκρουετο; G, H, O, Sa have τε, La δε, Vb nothing. 3. *Regin.* 54 has τω λυτρωτ(η).—The reading *ἄ*ποινον then cannot be challenged; I assume that Cosmas intended to point to Moses' προτύπωσις of the Redemption and preferred to replace the common word λύτρον or λύτρωσις (cp. *Ps.* 110,9 λύτρωσιν ἀπέστειλον τῷ λαῷ αὐτοῦ, Luke 1,68 ὅτι (ὁ θεὸς τοῦ Ἰσραὴλ) ἐπεσκέψατο καὶ ἐποίησεν λύτρωσιν τῷ λαῷ αὐτοῦ, and Luke 24,21) with the archaic *ἄ*ποινα, in the quite unusual singular-form; the MS-evidence is decidedly in favour of τὸν ἰ.; if we accept this, we must translate "the God-seer M. forestalled Israel as ransom"; I do not see how this can be accepted, —unless the passage *Exod.* 30,12 (δώσουσιν (οἱ υἱοὶ Ἰσραὴλ) ἕκαστος λύτρα τῆς ψυχῆς αὐτοῦ Κυρίῳ) was understood as indicating a sort of prototype of the Redemption*). The reading *ἐ*παινον may be due to a reminiscence of *Ps.* 21, 3 ὁ *ἐ*παινος Ἰσραὴλ.

γ'. Signature: .

δ'. Signature: .

ε'. Signature: . 5.  ε κη ρυτ τεν: read  with G and S, as in I, 13, θ', 2. **Text.** 3. O, G, S, Sa, and Sb have αφελομενος, Sa also περιθεισ, La, H, Vb αφελομενον (correctly; *Is.* 6,6 ἐν τῶν σεραφίμ). 4. S has οθεν, G, H, La, O, Sa, Sb, Vb ο δε. 5. O has εκραυγαζεν, G, H, La, Sa, Sb εκηρυττεν, S εκηρυτει(?), Vb εκραυγαζεν with εκηρυττεν as variant.—The word-order is rather distorted in this text; *ἄ*νθρακα is the obj. of *ἄ*φελ. κ. περιθ.; *ἄ*νθρακα πυρός is the reading of *Alex.* in *Is.* 6,6.

ζ'. Signature: . **Text.** 3. H, O, La, Sa, Sb, Vb have φυγη κλυδωνος κληρου φορα (Sa: -ραν), S φ. κλυδони κλ. φ., G φ. κλύδωνος κλυρου φρουρα; it is obvious that the text has not been understood and various conjectures attempted; I suggest to read φυγοκλύδωνος

*) The equation Israel-Christus (cp. Daniélou, *Sacramentum Futuri*, Paris 1950, pp. 136 *sqq.*) is hardly possible.

κλήρου φορᾶ (cp. Eustratiades, Canon 178, ζ': κληροφόρος Ἰωνᾶς) "I, who, by the course of the lot which aimed at escape from the tempest, had to suffer calamity at sea" etc.; this corresponds exactly to the situation described in *Ionas* 1, 7.

ζ'. (Marked in G, La, O, Vb as ὠδὴ γ', in Sa fol. 24 v as ζ', *ib.* fol. 30 v as η', in Sb as η'). Signature: >>—'. Text. 1. H, La, Sa, Vb have χρανθεντες, G, O, S χρᾶθ.

η'. In H marked on fol. 12 r as ὠδὴ η', on fol. 12 v as ὠδὴ θ'. Signatures: >> and >>—', with the corresponding double opening:

Σ Ξ

⊖ and >⊗. 1. θεῖ ας: a variant is added above: ≧≧, *bc' a-*, exactly

as in S: ≧≧! S¹ reads: \ ~; O: —' > Ξ. Text. 5. In H αἰ is added above ἀπωρησας; O has ἀπεριωρησας, apparently *in rasura*; in La, too, there seems to be a *rasura* before ρησας, but the traces are obscure (perhaps απεω); Sb has απεωρησας, S απαιωρησας.

θ'. Signatures: >> and >>—', with the corresponding double opening: ⊖ and >⊗. Text. 5. O, S, Vb have διαρρηξασα, H -σαν, La διαρριξασ(αν).—The style is particularly artificial in this hymn (χωρίον is far off from ἐχρημάτισας, for which it is the predicate ("thou servedst miraculously as a place for the divine incomprehensibility"), σοῦ παρθ. μητρ. for τὴν σὴν παρθ. μ. etc., χρηματίζω in the sense of "serve as" (as in Modern Greek)).—Remarkable is the repeated use of the formula *d d ef c* in the last two Hirmi (this is pointed out in La with the use of the sign for ὅμοιον).

Canon 15. G (—δ'³), Ga (α', β'¹, β'², β'³, γ'¹, γ'², δ'¹, δ'²), L (γ'¹, ζ'²), La (—β'¹, β'², γ'¹, γ'³, δ'², δ'³, ζ', ζ'², η'), O (—ζ'²), S (—β'², γ'¹, ζ'²), Sa (—γ'²), Sb (—α', β', γ', δ'), Vb (—β'¹, β'², β'³, γ'², ζ'², η'²).

Three—or more—Canons are conflated under the heading of ὠδὴν ἐπινίκιον; only in G two Canons are kept apart (fol. 6 r: ἐτ. ἀκολουθ., comprising our α', γ'¹, δ'¹, ε', ζ'², ζ'¹, η'²; fol. 21 v: ἐτ. ἀκολουθ., comprising our (α', only reference), β'¹, γ'², δ'², ζ'¹, ζ'², η'¹, θ'). We do not know what was the Hirmus α' of the other Canons which have contributed the many ἄλλοι. It is noticeable that in L the order of each group of Hirmi is, in most cases, inverted when compared with H and other MSS. The full text is printed in the Triodion, for Friday in the week before Palm-Sunday (*Ed. Rom.*,

pp. 582 sqq.), the Hirmi in the Menaea for the 30th of March (*Ed. Rom.* pp. 214 sqq.), the 31st of Nov. (pp. 329 sqq.), the 6th and the 20th of Dec. (pp. 394 sqq., 554 sqq.), and in the Parakletike, for Tuesday Morning (*Ed. Ven.*, 1850, pp. 20 sqq.). Transcriptions and facsimiles are given from G, L, and Ga by Riemann in *Die byzant. Notenschrift.*, Lpz. 1909, pl. 1, 2, and 6, and pp. 81 sqq.

α'. Signature: $\gg \times \diagup$. 2. βρα χι ο vi: we must read \ll instead of \gg with G and S; O has βρα, indicating the absolute value *d*.

β'. (In L in Canon I, 17, in O in I, 20). Signature: $\gg \diagup$. 1. ου
ρα νε προσ ε χε: in S² the neumes are adapted to the normal starting-note: $\ll \ll \overline{}$, *d d e*-. In H a variant is added above ρα νε προσ: $\overline{\overline{\overline{}}} \overline{} \diagup$, which certainly is meant as an embellishment of νε, *e*, thus: (*c d*) *ef c d*- *a*. **Text.** 3. L and S read το ονομα.

β'. (In G in the Appendix of β'-Hirmi, fol. 332 v; in L in Canon I, 18). Signature: $\gg \diagup$. 1. μου ο: we should probably read $\gg \overline{\overline{\overline{}}}$, as O has $\gg \overline{} \overline{} \overline{}$, where the Chamele plus Kentemata give the absolute value *ef*. Sa too has μου but the following phrase differs from H.

β'. (In G in the Appendix of β'-Hirmi, fol. 333 r). Falsely marked in H as ωδη γ'. Signatures: \gg and $\gg \diagup$, with the corresponding double opening: \ll and $\gg \times$. The text and melody are the same as for I, 19, β'.

γ'. Signature: $\gg \diagup$.

γ'. Signatures: \gg and $\gg \diagup$, with the corresponding double opening: \ll and $\gg \times$. 1. κρι: read \ll with S; O has $\gg \times$, indicating the absolute value *d*. 2. σου: read $\overline{\overline{\overline{}}}$; O has \ll .—This is a difficult hymn and the corrections we have made are conjectural. The version of S is rather different and leaves us in doubt. **Text.** 2. L has φιλανθρωπε for κύριε.

δ'. Signatures: \gg and $\gg \diagup$, with the corresponding double opening: $\overline{\overline{\overline{}}}$ (from *d*) and $\overline{\overline{\overline{}}} \overline{}$ (from *a*). 1. πνευ μα τι: read $\overline{\overline{\overline{}}}$;

G has $\overline{\overline{\overline{}}}$. 3. παρ ει ναι: above the Xeron Klasma is added the

(correct) emendation $\bar{\sim}$ (for $-$). 4. $\delta\upsilon$ $\nu\alpha$ $\mu\epsilon\iota$: read S with G and S. **Text. 1.** L has τὸ λόγου.

δ'^2 . Signatures: \gg and $\gg\text{—}'$, with the corresponding double opening: \equiv and $\text{S}\equiv$. 1. $\epsilon\nu$: read $\text{S}\equiv$ with G and S².

δ'^3 . (In Sa falsely rubricated as $\acute{\omega}\delta\eta\zeta'$). Signature: $\gg\text{—}'$. 4. $\sigma\alpha\rho$ $\kappa\iota$ \omicron $\theta\epsilon\nu$: read $\sigma\alpha\rho$ with S². **Text. 2.** O¹ has $\epsilon\chi\epsilon\sigma\tau\eta\sigma$ but the neumator has added $\kappa(\alpha\sigma)$; H, L, S, and Vb have $\epsilon\chi\epsilon\sigma\tau\eta\kappa\alpha\sigma$. 4. O has $\epsilon\nu\omicron\upsilon\mu\epsilon\nu\omicron\nu$, H, L, S, and Vb $\epsilon\nu\omicron\mu$. (L $\alpha\iota\nu$).—L and S have $\epsilon\chi\epsilon\sigma\tau\eta\kappa\alpha$, H, O, and Vb $\epsilon\chi\iota\sigma\tau\alpha\mu\alpha\iota$.

ϵ' . Signatures: \gg and $\gg\text{—}'$, the opening exactly as in the two first δ' -Hirmi. 2. ϵ $\kappa\tau\omicron\sigma$: read \equiv with G and S². **Text. 2.** L omits $\acute{\epsilon}\kappa\tau\acute{\omicron}\varsigma$ σου. 4. Above $\kappa\alpha\iota$ των νεκρων a corrector in Vb has written: $\kappa\alpha\iota$ ου νεκρων (correctly? cp. Matth. 22, 32 etc.).

ζ'^1 . Signatures: \gg and $\gg\text{—}'$; the opening exactly as in the preceding Hirmus. 2. The neumes are very faint but seem to be:

ϵ $\sigma\omega$ $\sigma\alpha\sigma$, agreeing with G and S². **Text. 2.** S has $\tau\eta\sigma$ δουλειασ του αδου instead of $\delta\omicron\upsilon\lambda$. $\theta\alpha\nu$., apparently $\alpha\delta(\omicron\upsilon)$ *in rasura*, Vb has $\delta\omicron\upsilon\lambda\epsilon\iota\alpha\sigma$ του αδου. 3. G has τα δεσμα, H, L, O, Sb, and Vb τον δεσμον (L: -μων, S, Sb, Vb: των -μων), Sa δεσμων.

ζ'^2 . (In L in Canon I, 17). Signature: $\gg\text{—}'$. The melody has strong reminiscences of Mode II Plagal, but the neumes are quite clear and unambiguous. It is interesting to see that the first versicle in G and S² (which are here practically identical) is remodelled into

a more usual pattern: $\text{τον προ φη την ιω ναν εκ μι μου με νοσ βο ω}$, $a a bc' a a ef g- g g a f e d ef c$. 3. The melody shows that σωτηρ is an Oxytonon ($- \text{~} \text{~}$).

ζ'^1 . Signature: \gg . **Text. 1.** G, La, S, Sa, Sb, and Vb have τους ε. κ. παιδασ σου (Sb, Vb: ου) σωτηρ ουχ ηψατο, H, L, and O have των ε. κ. παιδων σου σωτερ (L: $\sigma\eta\rho$) ουχ ηψατο; L has (τ)ων and (παιδ)ων *in rasura*. 2. H, G, and O have εβωων, S and Sb εβουυν, L, La, and Sa ευλογουν, Vb ευλογουν with εβωων added above the line.

ζ'^2 . (In S in Canon I, 17). Signature: $\gg\text{—}'$. 1. $\kappa\alpha$ $\mu\iota$ $\nu\omicron\sigma$: a

ημων, S ο τ. πατ. ημ. θεος ευλογητος ει εις τους αιωνας.—The sentence-structure of this hymn is indeed very queer; perhaps the first line may be understood as a sort of nominal phrase where a vocative has been substituted for the predicate; E. Pantelakis (*Athens*, 46, 1935, p. 41) assumes that a whole versicle has been dropped; all our MSS, however, agree.

η'. (In La in Canon I, 17). Signature: $\gg \swarrow$. 4-5. Because of a fold in the parchment the neumes are partly invisible; the restoration is not quite certain because G and S offer some—very interesting—variants:

H: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 υ μνει τε ευ λο γει τε λα οι

G: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 a a g ef ga a bc' c' c' c'- c'- bab c' b a-

S²: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 a a g f a a- bc' c'- bab c' ba-

S³: $\text{—} \quad \text{—}$
 g ef

H: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 και υ περ υ ψου τε αυ τον εις τους αι ω νας

G: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 b' c' d' b c' g a g a f g- a b ga a d

S²: $\text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—}$
 b c' d' b c' g a g a f g- a b g a a

In G — above (λα)οι must be a mistake for — , in S — above αι(ωνας) a mistake for — ; it is particularly interesting to see the adaptation of the melody to the textual differences (with or without λαοί). **Text. 3.** L reads εκ μεσου. **4.** S omits λαοί.

θ'. Signature: \gg . 1. (ὑπερ)φω ους: we must read — or — (O reads — , G and S —). **Text. 1.** G reads λογχειας. **3.** O reads ανω instead of κάτω.

ρη νη τα προσ τα γμα τα σου: G has ει ρη νη τα σα προσ τα
γμα τα, *AB c c d e d f- d- d*, O ει ρη νη τα προσ τα γμα τα σου; it

therefore seems preferable to change H's ει into ει. **Text. 2.** L has τω νομω instead of τη ἀγλῃ, S τω πληθει. **3.** L reads την σην ειρηνην instead of τὰ σὰ ἐλέη. **4.** In G σου is omitted and σα is inserted above the line by the neumator.

ζ'. (In L in Canon I, 23). Signature: >> /'. 1. ψε̃ is added by the neumator in the margin.

ζ''². Signature: >> /'. 4. The copyist has skipped over the first ὁ Θεός (and consequently put a dot after φθορᾶς); the neumator has added in the margin ο̃ θε̃ ο̃ σ̃.

ζ'. (In La and S in Canon I, 16). Signature: >> /'. 4. αυ̃ των̃: this grouping of Apoderma and Duo Kentemata is strange but certainly not a mistake; G has - > > > > >, O > > > > >. 5. A variant

is added in the upper margin; το τε̃ οι̃ τρεις̃, *g- f g a- e f- e d- c- c- d- f e d-*; G has exactly the same formula; O is different: > > > > >. **Text. 3.** H reads ναζαριαν̃. 4. G, La, and S have

αυ̃τοις (cp. I, 15, ζ'¹, 1). 7. L omits ει and reads ο των π. η.

η'. Signature: >> /'. 3. δη̃ μι̃ ου̃ρ̃ γη̃ σαν̃ τα̃: we must read < as in G and S. 4. ι̃ ε̃ ρει̃σ̃: we must read > > > > as in S²; G has > > > >, *ef ga a*, O > > > >. **Text. 5.** L omits αὐτὸν εἰς τοὺς αἰῶνας,

S² adds these words in red ink.

θ'. (In La in Canon I, 15). Signature: >>. 3-5. At first sight the versions in G and O seem too different or too obscure to be helpful; if we transcribe H without any regard to G and O we can get through,—but not too well (we must acquiesce in a rather

awkward tritonus and read (in 5) γε̃, which is paleographically possible but most unpleasant because G and S have a Bareia here). The essential problem is this: dare we assume that - above ὡς in G is a mistake for -? If so, the versions of H and G are close enough to allow us to make a correction in H from G; here is the evidence:

H: (3)													
G:													
S ² :													
O:													

H: (3)			(4)									(5)		
G:														
S ² :														
O:														

H: (5)					
G:					
	<i>bc'</i>	<i>d' b</i>	<i>c'</i>	<i>b</i>	<i>a</i>
S ² :					
	<i>bc'</i>	<i>d' b</i>	<i>c'</i>	<i>b</i>	<i>a</i>
O:					
	<i>b</i>	<i>d' b</i>	<i>c'</i>	<i>b</i>	<i>a</i>

In presence of this general conformity, I venture to propose changing G's $\overline{\omega}\sigma$ into $\overline{\omega}\sigma$, and H's $\overline{\pi}\sigma(\kappa\sigma\nu)$ into $\overline{\pi}\sigma$. The variant in H in 4 should probably be interpreted thus: $\overline{\pi} - \overline{\sigma} [\overline{\sigma}] \rightarrow \overline{\pi} \overline{\sigma} \overline{\sigma} [\overline{\sigma}]$, *c' c' d'b c' b ab g a-*). The transcriptions of O and S² are by no means certain

following colon; in O too we have the Martyria zz followed by $\bar{\alpha}$ (apparently with the absolute value of ϵ'); in G the leap is softened:

καὶ κλι(μακα), *a c'*-. 2. ἐμ ψυ χον: ψ must be a mistake for ϕ ;

G and O have $\nearrow \gg$. 4. $\overset{\cdot\cdot}{\circ}$: read \S as in G. 5. The dots to

the left of μητηρ have apparently no meaning.—μη τηρ α γνη: we




must read α instead of β ; G has $\alpha \rightarrow \beta$, O $\rightarrow \beta$. Text. 5.

H, La, and Sb have μητηρ, G and O μητερ.

Canon 19. G, L ($-\theta'^2$), O, S ($-\theta'^2$), Sa (β'), Sb (θ'^1 , without neumes).

α'. Signature: $\gg \text{—} \text{—} \text{—}$. 3. $\overline{\tau\pi\iota} \overline{\sigma\tau\alpha} \overline{\tau\alpha\sigma}$: Mrs. Ayoutanti made the bold conjecture to change $\overline{\tau}$ into $\overline{\tau}$; this is confirmed by S², which reads: $\gg \overline{\tau} \overline{\sigma} \overline{\tau} \text{—} \text{—} \text{—}$, *c f- ga a-*.


β'. Signatures \gg and $\gg/$ with the corresponding double opening, \ll and $\gg x$. The text and melody are the same as I, 15, β³.

γ'. Signature: . 3. : we must read $\overline{\omega}$ as in G, O, and S². 5. $\acute{\alpha}(\pi\acute{o})$: the neumes are partly illegible; we restore from G and S² .

δ'. Signatures \gg and \gg' , with the corresponding double opening, \ll and \ll' . 2. $\kappa\alpha\ \tau\alpha\ \nu\theta\ \omega\nu$: we must read $\nu\theta$ as in G, O,

and S. 4. $\tau\eta$ $\delta\upsilon$ $\nu\alpha$ $\mu\epsilon\iota$: we must read $\tau\eta$; G and S² have $\nu\alpha$, O $\delta\upsilon$.

Text. 3. In L εληλυθας is partly *in rasura*. **4.** L omits κύριε.

ε'. Signature: .

ζ'. Signatures: \gg and $\gg\diagup$, with the corresponding double opening: \ll and \gg . 2–3. The neumes are obscure but must be:

κ_V $\rho_1 \in \text{ker}; G$ and S^2 have κ_V $\rho_1 \in$

ζ'. No signature. 2. A Nana-Martyria (z z) indicates the leap to c' , and we have $\bar{\alpha}$ above $\alpha\nu\tau$. (cp. I, 18, θ^2 , 2). In G and S² the neumes of versicle 1 are almost exactly the same as in H (except $\bar{\mu}\alpha$ for H's $\bar{\mu}\alpha$); as, consequently, the finalis of 1 is g , 2 opens on $\bar{\alpha}$:

O has zz and $\overline{\alpha\nu\tau}$. 7. The copyist has skipped over the last two syllables of $\epsilon\tilde{\upsilon}\lambda\omicron\gamma\eta\tau\acute{o}s\ \epsilon\tilde{\iota}$, the neumator has given the neumes for them but not added the syllables themselves. **Text. 3.** H writes $\omicron\upsilon\kappa\ \epsilon\tilde{\iota}\lambda$.

η' . Signature: $\gg\diagup$. 1. $\sigma\epsilon\ \epsilon\tilde{\upsilon}\lambda$. $\dots\ \epsilon\tilde{\iota}s\ \tau\acute{o}\ \epsilon\tilde{\iota}\nu\alpha\iota$: this is a most perplexing passage; it is virtually certain that the first colon ends on d ($\eta\mu\tilde{\omega}\nu$) and that the fifth-leap which opens the next melodic movement is from d to a ; it is equally certain that $\epsilon\tilde{\iota}\nu\alpha\iota$ in G and S² should be sung on $a\ d$ (the neumes are $\curvearrowright\times$); but, if we do not make a correction, G's and S²'s $\epsilon\tilde{\iota}\nu\alpha\iota$ falls on $g\ c$ and H's $\epsilon\tilde{\iota}\nu\alpha\iota$ on $g\ f$, which leads to obvious absurdities, and G, H, and S² are in complete accordant until $\epsilon\tilde{\iota}\nu\alpha\iota$; it seems impossible to avoid the painful conclusion that all three MSS have a common error. Perhaps O

gives us the key; it reads $\sigma\epsilon\ \upsilon\ \pi\epsilon\rho\ \upsilon\ \psi\omicron\upsilon\ \mu\epsilon\nu$, where \succ must indicate c' ; in G, H, and S² $\sigma\epsilon$, as it stands, is sung on b ; the comparatively simplest remedy is therefore to suppose that \diagup in G, H, and S² is an error for \prec ! 2. $\tau\omicron\upsilon\varsigma$: the oblique stroke after the Apostrophus cannot have any meaning. **Text. 1.** The scribe of H has wrongly inserted o before $\tau\tilde{\omega}\nu\ \pi\alpha\iota\delta\tilde{\omega}\nu$; the neumator has neglected this syllable.—L has $\epsilon\kappa\ \mu\epsilon\iota\ \omicron\nu\tau\omega\nu$ for $\epsilon\tilde{\xi}\ \omicron\upsilon\kappa\ \omicron$.

θ'^1 . Signature: $\gg\diagup$. 1. The unusual group on $(\tau\epsilon\tau\upsilon\rho\omega)\mu\acute{\epsilon}(\nu\omicron\nu)$, $\curvearrowright\sim\sim$, occurs here in G and S² too. **Text. 2.** $\tau\epsilon\tau\upsilon\rho\omega\mu\acute{\epsilon}\nu\omicron\nu$: cp. Ps. 67, 15: $\delta\acute{o}\rho\omicron\varsigma\ \tau\epsilon\tau\upsilon\rho\omega\mu\acute{\epsilon}\nu\omicron\nu\ \delta\acute{o}\rho\omicron\varsigma\ \pi\tilde{\iota}\omicron\nu$.

θ'^2 . Signature: \gg .

Canon 20. G, L ($-\eta'^2$), O, S ($-\eta'^2$), Sa (η'^2 , θ'), Sb (η'^1 , η'^2 , and θ' , all without neumes).

α' . Signature: $\gg\diagup$.

γ' . Signature: $\gg\diagup$. **Text. 3.** G, L, O and S have $\delta\iota\kappa\alpha\iota\omicron\sigma$ instead of $\delta\gamma\iota\omicron\varsigma$.

δ' . Signature: $\gg\diagup$. **Text.** The first four words are illegible in H because of a fold in the parchment.—G, H, O, S read $\delta\epsilon\sigma\pi\omicron\tau\alpha$, L $\epsilon\upsilon\sigma\pi\lambda\alpha\gamma\chi\nu\epsilon$.

ϵ' . Signature: $\gg\diagup$. 3. $\omicron\rho\ \theta\rho\iota\ \zeta\epsilon\iota$: a variant is added: $\sim\sim\diagup\sim\sim$, $b\ c'\ a$; G has $\sim\sim\diagup\sim$, S² the same as our variant, O $\succ\sim\sim$. **Text. 2.** In L $\pi\rho\omicron\sigma\tau\rho\epsilon\chi\omega$ is added in the margin.

ζ'. Signature: $\gg \diagup \diagdown$. **Text. 1.** L has εν κυλια.—H, G, O have τησ αμαρτιασ, L and S τη αμαρτια.

ζ'. Signature: $\gg \diagup \diagdown$. 3. και δε δο ξα σμε νοσ: we must read δο; S² (and G) have $\gg \diagup \diagdown \gg \diagup \diagdown \gg \diagup \diagdown$, b a· ga c' b a a-.

η¹. Signature: $\gg \diagup \diagdown$. 3. παν τα: we must correct into ☞ in accordance with S²; G ends the preceding colon on b (☞ where H and S² have ☞) and has therefore quite correctly ☞ above παν. 4. αυ τον: this false accentuation is peculiar for H and O (which has ☞); S has ☞ , G ☞ . **Text. 4.** L has δοξολογειτε ☞ , G, H, O, S, and Sb υπερυψ. and αυτον.

η². Signature: $\gg \diagup \diagdown$. 2. ι η σουν: a corrector has wrongly changed ☞ into ☞ .—να ζω ραι ον: a variant is added above ραιον: ☞ , g- f g.





θ'. Signature: $\gg \diagup \diagdown$. 4. πα σαι: we must read σαι in accordance with G and O; S² has ☞ .










Canon 21. G (-ζ'¹), L (-ζ'²; η' and θ' in Leningrad, Thibaut, *Monuments*, p. 75), La (-ε', ζ'¹, ζ'², θ'), O, S (-β', ζ'², ζ'), Sa (α', β', γ', ζ'¹, η', θ'), Sb (δ', ε', ζ'¹, η', θ').






α'. Signature: $\gg \diagup \diagdown$. This should be the ε-signature but a start on ε does not work; moreover, the neumes of the beginning (☞ ☞ ☞ ☞ ☞ ☞) are—diastematically—the same as in G and Sa where there is no reason to try a start from ε; in S² the opening is different (☞ ☞ ☞ ☞ ☞ ☞ (?) in spite of the fact that S¹'s adumbrative notation is in keeping with H's version as well as with S²: τον φα ρα ω συν αρμασιν; L has almost the same neumes: τον φα ρα ω συν αρ μα σιν. It is not impossible that the three first Ison's in H are remodelled Apostrophī (their thick ends are unusually thick), but the trouble is that even if we read ☞ we cannot get through if starting from ε (if we give to the Apostrophī the value they normally have in H). **Text. 2.** L has επωδηγησεν instead of διήγαγε.

β'. (In G' in the Appendix of β'-Hirmi, fol. 333 v). Signature: $\gg \diagup \diagdown$.


γ'. Signature: $\gg \diagup \diagdown$. 3. και: read ☞ with G and S². **Text. 1.** L omits σου. 3. L reads εχθρους.





β'². In O correctly marked as β'; in H as ὠδῆ γ'. Signatures:  and ; as there is no addition to the opening neume-group, , both must be *g*-signatures; therefore, the first one is probably a mistake for  (cp. I, 9, α'), and in the second one the Kentema is superfluous (cp. *ibid.*) 5-6. At the bottom of the

page is added a variant:         τω σω ο νο μα τι με γα λω συ νην ο πωσ  δω σω, *g a ef a- g- g g g g a f. cd f e d- d*. Another variant is added


in the free space at the end of the Hirmus:      ο νο μα με γα λω συ νην, which should probably be interpreted thus: *ef a- [g-] g g g g a*; I assume that this variant was added in the first place and that the corrector repeated it at the bottom of the page when he saw that it would be clearer to give the full text of the versicles, and that he was embarrassed by the fact that he had skipped over the syllable (ὀνόμα)τι and been bound to add it above the line. 6. A Nana-Martyria (z z) at the beginning indicates the leap to *c'* and is followed






by an Ison; O has no Martyria and reads με(?).


γ'. In L, La, O, S, and Sa correctly marked as ὠδῆ γ', in H as ὠδῆ δ'. Signature: .


δ'. In L, La, O, S, and Sa correctly marked as ὠδῆ δ', in H as ὠδῆ ε'. Signature: . The original opening-neume—being an Oligon—indicates *e* as the first note; the  above the initial letter has certainly been added by the modern-minded revisor (who, in this case, has not added the α'-signature () which in his time was the only one), and it indicates—together with the group  above τε— a variant, adapted to the new fashion: *d f*. The opening in S

is interesting; S¹ had apparently κα τε νο η σα; S² κα τε νο η σα; this means certainly: *d e a- bc' b a*.

ε'. Signature: . Here again (cp. above I, 21, α') we have to recognize the initial Ison as *a* in spite of the *e*-signature.



ζ'. Signatures:  and , with the corresponding double opening:  and . 2. των πται (σματος): we must read των; S² has .

ζ'. (In S in Canon I, 21). Signature: . Here too the opening Ison indicates *a*. Text. 3. S has και τον τυπον της παρθενου την

θ'. (In La in Canon I, 21). Signature: . Text. 2. H and L have μητερ, G, La, O, S, Sa, and Sb μητηρ.

Canon 24. G, O, S $(-\beta'^2)$, Sa (β'^3) .




α'. Signature: ➡. 4. μόνω: the phrase is marked with Synagma

and Thema Haploun; the neumes are: ; G has ; f- e fg f e fg f e d-; in S the neumes are very crowded

but seem to be: $\frac{f}{ed} \frac{e}{(?)}$, f - $f e f g f e g e$ (\triangleright instead of \neg ?) f
 ed -(?); O has $\frac{f}{ed} \frac{e}{(?)}$. The transcription of H is not certain.

β¹. Signature: . 3. In the margin a rather illegible variant:

ο τι προσ [σε] προσ ευ ξο μαι; it is akin to the version of G (- - - - - $\tilde{\alpha}$ $\tilde{\gamma}$ \rightarrow $\rightarrow \rightarrow$, $g g a d' c' b c' b a$ -), and to that of S², which seems to be - - - - - $\tilde{\alpha}$ $\tilde{\gamma}$ $\tilde{\delta}$ $\tilde{\epsilon}$ $\tilde{\zeta}$ $\tilde{\eta}$ $\tilde{\theta}$ $\tilde{\iota}$ $\tilde{\kappa}$ $\tilde{\lambda}$, $g g a d' c' b' d' b' c' d' c b a$ -.


β². Signature:  1. υ δωρ: read  as in G. 3. ο νο μα: read  as in G. **Text.** 1. In G the copyist has written υιοισ οισ instead of υιοισ ισ; he has added ισ but not deleted οισ; the neumator has put the neumes above οισ and left ισ without neumes.—H has πηγασσ, G and O πηγασω.

β³. (In S in Canon I, 20). Signature: ➤↙. Here again the starting-note must be *a*.

γ' . Signature: $\gg /$.

δ'. Wrongly marked in H as ὠδὴ γ'. Signature: . 1. τησ




$\delta\upsilon$ $\nu\alpha$ $\sigma\tau\epsilon\iota$ $\alpha\sigma$: we must read \mathfrak{Z} ; G has $\mathfrak{Z} - \mathfrak{Z} \mathfrak{Z}$, $S^2 \mathfrak{Z} - \mathfrak{Z} \mathfrak{Z} \mathfrak{Z} \mathfrak{Z}$,
 ef g a bc' b g a g a .


ε'. Signature: .









ζ'. Signature: ➤ (the rest are ink-spots). **Text. 3.** All our MSS have υλην for ἰλύν.

ζ'. Signature: 2. φιλ αν θρω πε: we must read αν; G and S²





have \approx (cp. $\delta' 1$). 5. $\sigma \mu \sigma \nu \sigma \theta \epsilon \sigma$: the neumes above $\nu \sigma$ are illegible; they may be \approx ; it is at any rate certain that the θ -formula here—unexpectedly—starts on d and has g as finalis;








ε'. Signature: . 1. απ αυ γα σμα: we must follow (G and) S²: ; O has .





















ζ'. Signature: . Text. 3. αποσπάσας: the first letter is *in rasura* in L. 4. H, La, O, S have μεταναγαγε, G, L επαναγαγε.

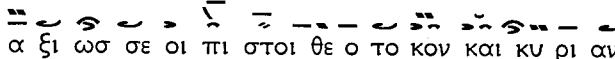
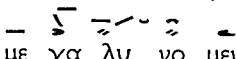
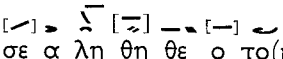
ζ'. Signatures:  and  with the corresponding double opening:  and . 6. των: we must read  in accordance with S² and G . Text. 3. G, H, L, La, O, and S read ησ (O: εισ) τον τυπον; G, H, L, La, O read εικονιζον (-ζων), S -ζειν. The music confirms the suspicion that the error lies in the words ησ τον, but I have not been able to find a wholly satisfactory emendation;  τυ πον (or  τυ πον) would suit the meaning and music well, *a-g f e a-g f e*

and paleographically there is no difficulty (we may assume that our Canon has been transmitted in uncial script, which explains εκ > εισ, and the insertion of τον between εισ (or ησ) and τυπον is quite natural as a fourth syllable was desirable when the first one had become unaccented and unimportant); but the metre and the absence of the article are weak points. 4. G, H, La, O, S read γενηθλια, L-λιον. 7. S reads ευλογητοσ, G, H, L, La, O ευλογημενοσ. 8. L and S read και, G, H, La, O ο.


η'. Signatures:  and , with the corresponding double opening:  and . 4. εκ: read — as in G (where the copyist has written ηδεκ and the neumator added εκ above the line) and S². Text. 1. In L the grammatical accent is put on the paenultima of παρθενομήτορ. 6. L reads δυσσεβείας τ. φλ. (and without this addition the whole antithesis of the hymn is indeed more obscure than we can expect even in the highly affected style of this Canon). —H reads κατεσβεσαν, G, L, La, O, S -ε(ν). 7. La and O read μελπομεν, G, H, L, S μελψωμεν.




θ'. Signatures:  and , with the corresponding double opening:  and . 3. The neumes—rather obscure—are:  α  σπο  ποσ.


7. A variant is added and it is difficult to disentangle the two versions; the first reading seems to be:  α  ξι  ωσ  σε  α  λη  τη  θε  ο  το  κον  και  κυ  ρι  αν  με  γα  λυ  νο  μεν; this is not far away



from S²'s melody:  α ξι ωσ σε οι πι στοι θε ο το κον και κυ ρι αν

 με γα λυ νο μεν; there must be an error in both MSS; the simplest remedy is to read κυ(ριαν) in H (as in S²); if we read ωσ in S² we come near to H's variant which seems to run thus: (ἀξι)ωσ

 σε α λη θη θε ο το(κον), *g* [*a*] *g a f* [*g-*] *b* [*c'*] *d'*, which again agrees with G's version: (ἀξι)ωσ σε οι πι στοι θε ο το(κον), *g a g, f ef g- b c' d'*. O has the same version as H¹. **Text. 7.** L, La, O have the same version as H (see above). **8.** L and O read κυριωσ, G, H, La, and S κυριαν.


Canon 26. G L, (La: θ'), O, S, Sa.

α'. Signature: .

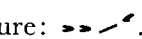
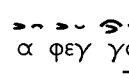
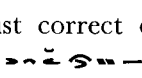
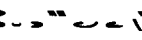
γ'. Signature: . **1.** τω νευ μα τι: we must read νευ, in accordance with G (); S² has  (*ef bc' a a*; cp. I, 24, θ', 6). **Text. 2.** L omits μου.

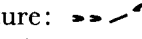
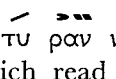
δ'. Signature: . **5.** ε λευ σε ται: I do not understand the dot and stroke between the two Apostrophii. **6.** A medial signature,

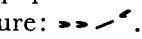

 zz, indicates the leap to *c'*, which is confirmed by an Ison; G, O, S have, as usually, the neumes .

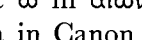
ε'. Signature: . **Text. 1.** H and S read νωθρον, O νωθρων, L νοθρον, G νοθρο, Sa βοθρον; G, L, O, S, Sa read παθων; H's reading is not quite clear because an unknown corrector has been busy using letter-forms which are not normally used by the copyist of H; with his thick letters he has completely effaced the original reading and transformed it into καλων or βαλων. It is clear that all our scribes have been at a loss; those who wrote νωθρον ... παθων may have thought that φωτισμόν ἀνάτειλον could have an object (in the sense of φώτιζον; this is certainly impossible; the case of ἐξέστη construed with acc. in I, 25, δ' is different and occurs in a Canon of a different style) and that νωθρός παθών could mean something like ἀκρατής παθών; the scribe of Sa has been under

the influence of such *tours* as βυθὸς πταισμάτων; the corrector of H has perhaps meant his emendation (which probably is a conjecture) thus: "As I am sluggish, call me and let the light of your commandments dawn for me, I pray". I assume that neither text is correct and suggest the reading μαθῶν (hesitatingly, because of the improper use of μανθάνω, and because this idea ("As you know my sluggishness, let the light" etc.) apparently does not belong to the ideology of the Canon-composers). E. Pantelakis conjectures (*Athena*, 46, 1935, p. 42) νωθρῶ μοι ὄντι παθῶν; this does not help us to understand the group νωθρὸς παθῶν, and it is difficult to see why such a clear dative should have been changed into an unintelligible accusative, whereas it would not be unnatural if παθῶν—which belongs to the solid common-stock of ε'-terms—should dislodge μαθῶν.

ς'. Signature: . 2.  α φεγ γο τα του α θα να τε: probably we must correct φεγ into φεγ, θα into θα, in accordance with S² (and G): ; the version of O is somewhat different: , *a g f. e f g g b a b-c a-a (?)*. Text. 1. H, S, and Sa read φλοιδουμενος, G, L, O φλυδ. The verb comes certainly from Canon II, 5, by John Arclas, ς', Trop. 1,1: ἐκ ποντίου λέοντος ὁ τριέσπερος ξένως προφήτης ἐγκάτοις φλοιδούμενος αὐθις προῆλθε, which is again based on Lycophron v. 35 (a passage quoted by Prodrōmus, *Comm.*, p. 111), but it is possible that it is taken in the sense of φλυδάω "have an excess of moisture" (L. & Sc.).—H, O, Sa read—correctly—ποντογενει (cp. John Arclas' text), G, L, S ποντογενεσ.—4. O has αναβαινων, Sa αναβοων, G αναβεων (?), H, L, and S αναβιων.

ζ'. Signature: . 1. τυ ραν νοσ: we must read νοσ, in accordance with G and S², which read . Text. 1. G, H, L, O, S, Sa read απαγορευσας; this is clearly impossible and I think ἀναγορ. is the simplest emendation; for the curious *nom. pendens*, cp. I, 13, ζ', 3; E. Pantelakis has written in Νέα Σιών, 1933, about *nom. pend.* in Byzantine hymnography; I have not been able to consult this paper. 5. L reads κρατίσαι, G, H, O, S, Sa κροτησαι.
























η'. Signature: . Text. 1. L has φοβω, G, H, O, S, Sa νομω. 4. In H the ω in αἰῶνας has been added by the neumator.

θ'. (In La in Canon I, 25). Signature: . Text. 4. H, O, Sa read του τοκου σ. το θειον, L, La, and S τον τοκον σ. τον θειον, G τον τοκον σ. το θειον.

Canon 1. G, Ga, L, La, O, S, Sa, Va (-5'), Y (-α' (a leaf is lacking)). The text is printed in the *Parakletike*, Ven. 1850, pp. 189 *sqq.*, the text of the Hirmi in the Menaea for the 17th of April (*Ed. Rom.* pp. 324 *sqq.*).

α'. Signature in G, H, Sa: >>>. It is remarkable that this signature is used in Sa too, where the first neume of the melody is not α, as—in other MSS—is the ordinary rule after a *g*-signature, but >; there can be no doubt that this means *a* as starting-note; we may perhaps see in Sa's recurrent use of the *g*-key for a melody starting on *a* a hint that Sa represents a deliberate deviation from older versions. In La the starting neumes are > (not > as might be expected); the value of the Apostrophus is uncertain; can > be a conventional rudiment of an Echema, meaning *g* (cp. p. 132 βρα)? pag. 131. In G note the Parakletike above αv.—In Ga and O > above ειο have the absolute value of *d*.—In H > above θα must be a mistake for > pag. 132. In Ga > above τρι must be a mistake for > (or one of the dots may have vanished).—In La > above λε has the absolute value of *a*, in Ga > above εv that of *d*. pag. 133. In Ga > above χρι is obscure.—I do not know the meaning of the μ-like neume in L above στωσ.—In Va > is wrong for > and the group > stands for >; it may be that > is a correction of >, but it is possible too, that the scribe wanted to point out some special nuance which the Bareia-figure here, (*e f*) *f e*, has in common with the usual Bareia-figure (*g*) *f e*.—In Ga the interpretation of the neumes above δε ε is very uncertain; the position of the neumes does not show whether the group > belongs to δε or to ε—or to any of them. I suggest that the intention was to make it clearer to the singers that > here does not indicate a note reached by a descending movement but has the absolute value of *g*; such an interpretation is of course only acceptable if > in common practice was acknowledged as having an absolute value or was even used as a sort of Martyria; cp. > in La at the beginning of this Hirmus. Cp. > p. 135 and > p. 136 and 138. In O the neumes above δε ε are obscure and queer.—Above ε(σωσε) > in Va and < in S² are mistakes for >. pag. 134. In Ga the sign above κι is not clear; it looks—at first sight at least—like >, only that the Kentema here has a square form rather than the rounded one usual in Ga; but it seems impossible to get reasonable sense in it (unless my interpretation of > on p. 133 is wrong and that sign in reality means a descending movement; in that case > could be

intended here to bring the melody up from too low a level). I think therefore that we must accept Ga's sign as a somewhat unusual form of Apostrophus where moreover some of the ink has flaked off.—Above υ note the Parakletike in O, the Enarxis in Ga.—In Va the υ above υ is probably a mistake (the scribe has first misplaced the Bareia, which ought to stand above μνον, and then repeated the neume in the proper place without deleting the first one). **Text.** pagg. 133–134. G reads αδοντα επιν. υμ. εσωσεν, Ga, H, L, La, O, S, Sa, Va εσωσεν επιν. υμ. αδ.

γ'. No signature in H; in G π  g; in Sa π  ^λ  . pag. 135. The meaning of  above νοσ in O, La, and Ga (cp.  in L) is uncertain; the note is probably g in all three cases.—In (Ga and) La the interpretation of  above γην is doubtful; as the Ison above (προσ)τά(ξει) must probably indicate e, it is most natural to assume that the melody reaches g on γην (in O too, probably).—In H the Kylisma-figure must start on e; consequently we must assume either that  above (προσ)τά(ξει) ought to have been an Oligon (as in G, Va, and Y), or that  above γην ought to have been , or  above νοσ ; it is quite obvious that the impossibility of H's version here is due not to miscopying but to a mistake which has slipped in either during the interpretation of a text in the old notation or during a conscious remodelling of the version in the *Vorlage*; for it is obvious that in some versions of the melody  above (προσ)τά(ξει) would be allright, and it is highly probable that (οὐδε)νός in some versions was sung on f, in others on g. pag. 136. There must be an error somewhere in H's neumes; I am tempted to locate it on (με)τε(ωρή-σας) where the Xeron-Klasma-group, according to G, Va, O, and La, starts on g; I propose to read in H .—In La the interpretation of  above τωσ (and therefore of the following Xeron Klasma too) is uncertain; it is tempting to take it here as meaning g (in Ga  certainly stands for ). It must be kept in mind, here too, that  in La in some cases is rather certain to have had a Bareia-like meaning (see pp. 134, 144, 150, 153, 157, 158 where La's  correspond to , g f, or , g d, of other MSS).—In Va  above θου is a mistake for . pag. 137. In O the neumes above χρι seem to be a Bareia and an Apostrophus, but the interpretation is uncertain.—In G the Kentemata above εν are rather misshapen. pag. 138. In S²  above την is obscure; the apparent Piasma may

belong to a variant of which other, very faint traces are found above the preceding syllables; the Apostrophus must be a mistake for — .—In La the Oxeia above $\sigma\iota$ must mean a second-progression (not only the dynamic nuance), as is shown by a comparison with O (which has —).—In O and Ga Σ above $\sigma\omicron\nu$ has the absolute value of A . pag. 139. The meaning of the sign in L above $\gamma\alpha$ and $\phi\iota\lambda$ is unknown.—In La the meaning of Σ , above $\phi\iota\lambda$, is here again uncertain; if we take it as meaning g the following group is difficult to understand (to make Σ stand for Σ^3 , $a\ g\ f\ e$, is hazardous).—Note in Y the curious repetition of the Hyporrhoe sign (made for the fun of designing this characteristic figure in extra size?). Cp. pag. 145. Text. pag. 135. La, S, Va read $\tau\eta\ \gamma\eta$, G (after correction), Ga, H, L, O, Sa, Y $\tau\eta\nu\ \gamma\eta\nu$. pag. 137. L reads $\sigma\acute{\alpha}\lambda\epsilon\upsilon\tau\omicron\nu$ for $\acute{\alpha}\sigma\acute{\alpha}\lambda\epsilon\upsilon\tau\omicron\nu$.
























δ'. Signature in H, Sa, and Y: $\text{Σ} \text{Σ} \text{Σ}$; in G $\pi^{\lambda} \text{ḡ}$. pag. 140. In La Σ above $\nu\omega$ must be a mistake for Σ .—In L the sign above $\sigma\tau\eta\kappa\omega\varsigma$ is faint and obscure. pag. 141. Here again the Parakletike in G above $\sigma\tau\epsilon$.—The interpretation of La's neumes above $(\beta\omicron)\acute{\alpha}\ \sigma\omicron\iota\text{:}\ \epsilon\iota\varsigma\ \sigma\omega\tau\eta\rho\acute{\iota}\alpha\nu$ is uncertain. The group $\text{Σ} \times$ above $\epsilon\iota\sigma$ indicates of course the absolute value of A (as in O and Ga) but we cannot decide whether $\alpha\ \sigma\omicron\iota$ should be sung on $c\text{-}d\ H$ or at a lower register (e. g. $H\text{-} c\ A$); nor can we tell whether Σ above $\rho\iota$ should be interpreted as $d\ e$ or $e\ f$. In S we read in the margin $\sigma\omicron\iota\text{ } \epsilon\iota\sigma\ (\sigma)\omega\ \tau\eta\ \rho\iota\ \alpha\nu$, an insignificant variant of S²'s version. pag. 142. In Va Σ above $\sigma\omega$ must be a mistake for — . Text. pag. 140. Ga reads $\epsilon\nu\nu\omega\eta\sigma\sigma\alpha\nu\ \sigma\omicron\upsilon$, G $\epsilon\nu\nu\omicron\eta\sigma\alpha\ \sigma\omicron\upsilon$ instead of $\acute{\epsilon}\nu\nu\omicron\eta\sigma\alpha\varsigma\ \sigma\omicron\upsilon$.—L and La read $\kappa\alpha\iota\nu\omega\sigma\iota\nu$, G, Ga, H, O, S, Sa, Va, Y $\kappa\epsilon\nu$. Cp. I, 2, δ'.—Sa reads $\pi\rho\omicron\beta\lambda\epsilon\pi\tau\iota\kappa\omicron\iota\sigma$, G $\pi\rho\omicron\beta\lambda\epsilon\pi\tau\iota\kappa\omega\varsigma$; Ga, H, L, La, O, S, Va, Y $\epsilon\zeta\epsilon\sigma\tau\eta\kappa\omega\varsigma$. pag. 141. Va reads $\sigma\upsilon\nu\ \tau\rho\omicron\mu\omega$, the other MSS $\epsilon\nu\ \tau\rho$. pag. 142. Va reads $\chi\rho\iota\sigma\tau\omicron\upsilon\ \sigma\omicron\upsilon$, L, S $\chi\rho\eta\sigma\tau\omicron\upsilon\varsigma\ \sigma\omicron\upsilon$, G, Ga, H, La, O, Sa, Y $\chi\rho\iota\sigma\tau\omicron\upsilon\varsigma\ \sigma\omicron\upsilon$. Cp. I Pl., 8, δ' in Eustratiades, p. 135, and I Pl., 16, δ'. In Hab. 3, 13 κ , A, and Q read $\sigma\omega\sigma\alpha\iota\ \tau\omicron\upsilon\varsigma\ \chi\rho\iota\sigma\tau\omicron\upsilon\varsigma\ \sigma\omicron\upsilon$.

ε'. Signature in H $\text{Σ} \text{Σ}$, in G and Y $\pi^{\lambda} \text{ḡ}$, in Sa $\pi^{\lambda} \text{ḡ}$. pag. 143. Note again the curious sign in L above ι . The meaning of L's rather obscure neumes above $\omicron\nu$ is enigmatic. pag. 144. Note the Parakletike above $\chi\eta\nu$ in G and Y. pag. 145. The neumes above $\nu\omicron\sigma$ in Va are somewhat ambiguously placed, but the meaning must be Σ^3 .

In La we have a clear case of $\bar{\text{z}}$ meaning the same as a Bareia-group.—The last sign above $\epsilon\nu$ in O is not clear; it looks like a Gorgosyntheton.—For the double Hyporrhoe in Y above $\epsilon\nu$, cp. above, pag. 139. **Text.** pag. 145. L reads ω , the other MSS $\omega\sigma$.

ζ'. Signature in H $\rightarrow\rightarrow$ (plus, to the right, faint traces of $\succ?$), in G π $\overset{\lambda}{\mathfrak{g}}$, in Sa π $\overset{\lambda}{\mathfrak{g}} \sim -$. pag. 146. I assume that $\bar{\text{z}}$ above $\kappa\lambda\nu$ in La and L stands for g ; there are several cases where this value is rather certain for both La and Ga (perhaps originating in the many g - d -figures of the first plagal). In Y we must read $\bar{\text{v}}$ above $\chi\rho\iota$. pag. 147. Note the Enarxis in L above $\pi\alpha$.—In O the group above $\epsilon\nu$ is not quite clear; it is probably the same as in Ga; the group in La is most unusual. pag. 148. In S² $\bar{\text{v}}$ above $\alpha\nu$ must be a mistake for $\bar{\text{z}}$.—La's group above $\epsilon\nu$ is unusual but unambiguous. **Text.** pag. 146. G reads $\psi\chi\sigma\phi\theta\sigma\rho\omega\nu$, Ga, H, L, La, O, S, Sa, Y $\rho\omega$. pag. 147. Sa reads $\kappa\alpha\tau\epsilon\nu\alpha\sigma\sigma\omega\nu$, G, Ga, H, L, La, O, S, Y $\kappa\alpha\tau\epsilon\nu\alpha\sigma\sigma\omega\nu$.

ζ'. Signature in H $\rightarrow\rightarrow$, in G π $\overset{\lambda}{\mathfrak{g}}$, in Sa in part almost invisible; the starting-neume cannot be understood except after a g -signature ($\rightarrow\rightarrow\succ$). pag. 149. In Va $\bar{\text{z}}$ above $\psi\sigma\nu \mu\epsilon$ must be understood as a —quite correct—correction of $\bar{\text{z}} \sim$; the melody $d d e f a b$ etc. has probably never been really intended, or it has been given up at this point already.—Above $\rho\omega\nu$ $\bar{\text{z}}$ in S² must be a mistake for $\bar{\text{z}}$; in La we have again $\bar{\text{z}}$ corresponding to a Bareia-group in the other MSS; note the curious sign in L.—We note in this initial formula—the same as in ϵ' —a remarkable neglect of accent. pag. 150. In La the group above $\phi\lambda\sigma$ is enigmatic because we find no sign for the descending step which seems necessary (above $(\kappa\alpha\tau)\acute{\epsilon}(\sigma\beta\epsilon\sigma\epsilon)$ $\bar{\text{z}}$ presumably indicates a).—In S² (where there is an interchange of the two accentually equivalent members of the phrase) there are no neumes at all on the sixth place (above $\delta\rho\sigma$) and the neumes on the second place (above $\pi\alpha\iota$) are obscure; S²'s neumes for $\kappa\alpha\tau\acute{\epsilon}\sigma\beta\epsilon\sigma\epsilon\nu$ too are difficult to read because they are partly written above the line (where the place is very scanty) partly below. In Va the group above $\sigma\beta\epsilon$ is not unambiguous; probably it stands for $\bar{\text{z}} -$ (but it is perhaps possible too to interpret it as $\bar{\text{z}} \sim$, or even as a mistake for $\bar{\text{z}} \sim$).—Above $\acute{\epsilon}(\delta\rho\acute{\omicron}\sigma\iota\sigma\epsilon)$ $\bar{\text{z}}$ in Va is a mistake for $\bar{\text{z}}$. Here again we have $\bar{\text{z}}$ in La corresponding to a Bareia-group.—Above $(\acute{\epsilon}\delta\rho\acute{\omicron}\sigma\iota)\sigma\epsilon$ the neume in G below the Ison is nothing but an ob-

η some traces of (eraded?) neumes are seen at the left foot of the Petaste; the neumes above the Petaste may be either  or—more probably—; above εν we are certainly wanted to read ; the first reading seems to have been ; the Kentemata are clearly an addition and the Elaphron-group seems to have undergone a rasure.— pag. 156. In S is added a variant above το κεν:   , which gives *ef c*.—In O and Ga the Chamele above κεν indicates *d*, and consequently the θ-group should start, in these MSS at least, on *f*; therefore in my transcription of La I assume that κεν, in this MS too, is sung on *d*; the whole passage with several different forms of the θ-group—some of them unusual ones—is interesting and embarrassing. Note in Ga the Apostrophī placed to the left of the Oxeia (Cp. Canon I, 1, pag. 32). Above ον note the ἡχάδιον (?) in L. In S² the group  in the inner margin has partly disappeared (at least according to my photos) in the binding.—In L and La  and  above τον give probably the absolute value of *g* (but if someone wants to interpret them as *a* I have no proof against him). pag. 157. In O and Ga note  above θε, in Sa  above ον τε.—In Va  above (θε)όν is a mistake for .—In La and L  above αν probably stands for *a*.—In La  above ἀ(ντολή) may stand for *c* (as a regular descending Soma) or for *d* (as indicating an absolute value, as in O and Ga). pag. 158. In Sa  above νο must be a mistake for  (or ) (perhaps some would rather make a change in the final cadence; but Sa is very fond of the final cadence   , *b- a- a*, which is in fact, besides *b a g a*, the most usual *a*-cadence in Sa where he has not been able to get through with his pet cadence, *f g a*).—S² has added one Apostrophus too much above μεν την; it is highly probable that the Apostrophus above μεν is in its right place (and that one of the Apostrophī above την has been added by somebody who overlooked the preceding Apostrophus).—Note the curious sign in L above μεν.—In La  above κα again corresponds to a Bareia-figure. **Text.** pag. 156. G reads ετεκεν, Ga, H, L, La, O, S, Sa, Va, Y τετοκεν. pag. 157. Ga, L, La (αυτον), O, S, and Y read αυτω, G, H, Sa αυτου. pag. 158. H, Y read ον μεγαλυνομεν την τεκουσαν μακαριζοντες (Y σε παρθενε instead of την τεκ.); Ga, L, La, O, S ον μεγαλυνοντες την τεκουσαν μακαριζομεν; G, Sa, and Va ον μεγαλυνομεν την τεκουσαν (G: σε παρθ.) μακαριζομεν.

Canon 2. G, L ($-\gamma'^2$), La, Si (δ'), O, S ($-\gamma'^2$), Sa, Vb, Y ($-\gamma'^1$). The full text is printed in the *Pentecostarium* for Thursday of the Ascension (*Ed. Rom.* pp. 313 *sqq.*) and in Christ, *Anthol.*, pp. 226 *sqq.*; Transcription from Y in Tillyard, *Twenty Canons*, pp. 68 *sqq.*

α' . Signature: $\gg\swarrow$, and the opening: $\tau\omega$, c ; G has $\pi \overset{\lambda}{\mathfrak{g}}$ and $\tau\omega$, c ; L, La, O, S have no signature and $\tau\omega$, c ; Sa $\pi \overset{\lambda}{\mathfrak{g}} \sim \sim$ and $\tau\omega$, c ; Y $\pi \overset{\lambda}{\mathfrak{g}} \sim \sim$ and $\tau\omega$, c .

γ'^1 . Signature: \gg . 2. $\tau\eta \sigma\eta \delta\upsilon \nu\alpha \mu\epsilon\iota$: we must read $\tau\eta$ as in S^2 and Va; in G we read here, and in the following Hirmus in the corresponding place, \sim , which is allright because in G both initial formulas end on d .

γ'^2 . No signature; almost the same melody as in the preceding Hirmus; in γ'^2 G has throughout the same melody as H and S^2 . **Text.** 3. H, O, and La read $\tau\eta\nu \tau\rho\iota\eta\mu\epsilon\rho\omicron\nu \alpha\nu\alpha\sigma\tau\alpha\sigma\iota\nu$; in G, Sa, and Va the text is adapted to the special occasion: $\tau\eta\nu \sigma\omega\tau\eta\rho\iota\omicron\nu \alpha\nu\alpha\lambda\eta\psi\iota\nu$.

δ' . Signature: $\gg\swarrow$, and the opening: $\epsilon\iota\sigma$, c ; G has $\pi \overset{\lambda}{\mathfrak{g}}$ and $\epsilon\iota\sigma$, c ; L, La, S^2 no signature and $\epsilon\iota\sigma$, c (at least in S^2); O no signature and $\epsilon\iota\sigma$, d ; Sa $\pi \overset{\lambda}{\mathfrak{g}} \sim \sim$ and $\epsilon\iota\sigma$, d ; Va no signature and $\epsilon\iota\sigma$, c .— $\delta\upsilon \nu\alpha \mu\epsilon\iota$: we must read either $\sim \sim \sim$, $g a ef$, with G, or $\sim \sim \sim$, $g g ef$, with Va; S^2 has a different version. **Text.** In Si the words $\epsilon\iota\sigma\acute{\alpha}\kappa\eta\kappa\omicron\alpha \tau\eta\nu \acute{\alpha}\kappa\omicron(\eta\nu)$ are missing.—H has $\tau\eta\nu \delta\upsilon\nu\alpha\sigma\tau\epsilon\iota\alpha\sigma$ instead of $\tau\eta\sigma \delta\upsilon\nu$.—L reads $\delta\iota \alpha\upsilon\tau\omicron\nu$, O, La, Si, Va $\delta\iota\alpha \sigma\omicron\upsilon$, G, H, S, Sa $\delta\iota \alpha\upsilon\tau\omicron\nu$.

ϵ' . Signature: \gg .

ζ' . Signature: \gg .

η' . Signature: \gg .

4. $\lambda\omicron\delta\omicron\varsigma$: H has not. added the θ -sign, I do not know why; it is in O.

θ' . Signature in G, H, and Y: $\gg\swarrow$, g , and the opening: $\sigma\epsilon$, g ; La has no signature and $\sigma\epsilon$, g ; Va has no signature but nevertheless $\sigma\epsilon$, g ; Sa has $\gg\swarrow$ and \sim , a . **Text.** 4. L reads $\theta\epsilon\omicron\tau\omicron\kappa\epsilon \pi\alpha\rho\theta\acute{\epsilon}\nu\epsilon \mu\epsilon\gamma\alpha\lambda\upsilon\nu\omicron\mu\epsilon\nu$, La $\omicron\iota \pi\iota\sigma\tau\omicron\iota \omicron\mu\omicron\phi\rho\omicron\nu\omega\sigma \mu\epsilon\gamma\alpha\lambda\upsilon\nu\omicron\mu\epsilon\nu$, G, H, O, S, Sa, Va $\theta\epsilon\omicron\tau\omicron\kappa\epsilon \alpha\zeta\iota\omega\sigma \mu\epsilon\gamma\alpha\lambda\upsilon\nu\omicron\mu\epsilon\nu$.

Canon 3. G, L, O, S, Sa (ε'), Va.

α'. Signature: >>.

γ'. Signature: >> / ~, and the opening: τ̃ο, c; G has π ^λ ̃g and τ̃ο, c; L, S, and Va no signature and τ̃ο, c, O no signature and this initial formula: >x - z / z - >x, d e f- g e- e d. **Text. 1.** G and L read των επι σοι πεποιθοτων, H, O, S, and Va των προστρεχοντων επι σοι.

δ'. Signature: >> >, and the opening: < z >> / ~ >> > <; G has π ^λ ̃g (in *rasura*?) and < z z / < >> < < z, d d- c- d f e d d d-; S² and Va have no signature and almost the same melody as G. **Text. 2.** L has χ̄ε instead of σωτήρ.

ε'. Signature: >>. 3-4. ῡ μου μεν σε· τον μο̄ νον: we must read τον as in G and S²; Va reads ῡ μου μεν σε τον μο̄ νον, d f e d d f e. **Text. 1.** L has ανέσπερον, G, H, S, Sa, Va απροσιτον. 4. H and L read χριστον (L: χ̄ν), G, S, Sa, Va θεον (S: θ̄ν).

ζ'. Signature: > / ~ >.

ζ' Signature: > / ~, and the opening: κᾱτ; G has π ^λ ̃g and κᾱτ, c, S and Va no signature and κᾱτ, c. **Text. 3.** G, L, S read χρυσην (G: -ση) . . . εικονα, H, O, Va χρυση · · εικονι (Va: οικωνι); H alone has the ill-advised punctuation-dot between πλάνης and είκονι.









η'. Signature in G and H: >> >, and the opening: z >> > (z), g f e d d (-); S² has no signature and z >> > z, g f e d d; Va no signature but nevertheless z >> > z, g f e d d-.









θ'. Signature: > / ~, and the opening: τ̃ο, c; G has π ^λ ̃g and τ̃ο, c; O, S and V no signature and τ̃ο, c. 1. το θε̄ ο το κον: read τ̃ο instead of τ̃ο, with G, O, and S²; Va reads < < < < z > > >, d d f a- ef. **Text. 1.** In O the neumator has inserted το (before θεοτόκον) above the line. 3. S reads τοις υμνοις, G, H, L, O, Va τον υμνον (L: των -ων). 5. L, S read αλλα προσ δυν., G, H, O, Va αλλ υπερ δυν.









Canon 4. G, H, L, O, S, Sa, Va.









α'. Signature: >>. In the left margin of H is wrongly added π ^λ ̃β̄.









γ'. Signature: >>. 6. σου: read σοῡ with G, S², and Va.







H:	 ε	 πι	 τησ	 γησ	 ε	 ποι	 η	 σασ
	4 g	f	e	f	g d	f-e	d-	d








G:								
	g	f	e	f	g d	f-	d-	d


S ² :								
	g	f	e	f	g d	f-	d-	d




Va:	5 							
	5 g	f	e	f	g d	e f.	e d-	d


O:	5 		[]					
----	---	---	---	---	---	---	---	---


From παράσχοι on, there can be no doubt about the melodic movement. We would expect the note of πα—which is reached by a fifth-leap (or in one MS a sixth-leap)—to be an *a*, but if we take it as an *a* we must change the Elaphron below the Bareia into an Apostrophus, against all the MSS! Consequently, it must be *b*. Granted the start on *b*, this part of the melody offers no difficulty as for G and H; S² and Va must be corrected, and we must assume the same error in both MSS, viz. ε(πι) instead of  or ! In O the neumes above (ἐπι) της (γης) are very obscure. In the first part of the melody G is comparatively easy to follow; we must assume that the central neume in the group above σην is nothing but a Xeron Klasma with a particularly heavy and curved tail; G's cadence on εἰρήνην is quite a usual one (ending on *d*), and it is possible to take  above πα(ράσχοι) as meaning a sixth leading to *b*; the group  as it stands in G may, however, mean a fifth (quite frequently the position of the Hypsele to the right of the Soma, which the rule demands for an annulation of the Soma, is not respected), and it is not unlikely that the neumator of G has been a little uncertain whether his *Vorlage* meant the preceding formula to end on *e* (with a—rather unusual—leap from *e* to *b*) or on *d*; he chose (I presume) to change the  of his *Vorlage* into  and thus end on *d*, accepting the sixth-leap. In H we must assume that the Apostrophus to the right of the Xeron Klasma above (την) σην is wrong; it is certainly due to a misinterpretation of a Xeron Klasma with a particularly long, heavy, and curved tail, just like that in G! (This hypothesis is all the

more probable since the neumes as they stand in H give a rhythmically rather awkward movement). In Va there are three errors—which is astonishing in this elsewhere reliable MS—, *viz.*  for  above (νυ)κτὸς, and  above (Χρι)στὲ instead of , and  above (ὕ)μνοῦ(μεν) instead of ; we may probably infer that the neumator of Va has not been an experienced musician and that something unusual has led him astray. We remember that G has the signature  and starts on *g*, whereas the other MSS start on *d*; the unstableness and the errors in the H S² Va-group make it probable that G continues the old tradition and that the H S² Va-group has transposed the formula from *g* to *d*; the right thing to do was to introduce a fourth-leap from (ὀρθρίζον)τες to ὕ(μνοῦμεν) and make no further changes; this is what S² (and S² alone) has done. The version of O agrees, in the main, with that of the other MSS, but as it offers a great many small particularities, I have not ventured to transcribe it. **Text. 4.** L reads ἐπὶ τῇ γῆσ, G, H, O, S, Va τησ γησ (in O the neumator has added πὶ τ(ησ) γησ).





ζ'. Signature: . **Text. 2.** L reads ἀνῆγαγες, G, H, O, S -γε(ν), Va ἀναγαγε.

ζ'. Signature: . **2.** πνευ μα: in spite of the fact that the Hypsele is often placed above the Soma (especially when it is an Oxeia) when it indicates a fifth (cp. above), there can be no doubt that it here means a sixth; the narrow space did not permit writing ; G has . **Text. 1.** L reads πύρνοοι, S πυρπνοοισ, G, H, O, Va πυριπνοοι.

η'. Signature: .

θ'. Signature: . **Text. 1.** O reads εξελιπον, G, H, L, S, Va εξελιπεν (cp. *Gen.* 49,10).

Canon 6. G, L, La (α', ε'), O, S, Sa (-η'), Va. (In La the Hirmi of Canons 6, 7, and 8 are conflated into one).

α'. Signature in G and H (and Sa?): , and the opening:  α, *g*; in La no signature and , *g*, in S² and Va no signature and , *g* (the same initial formula as in I Pl., 3, η' and I Pl., 4, ζ'). **Text. 3.** Sa alone omits γάρ.—L reads κατεπόντισεν, Sa ἀνεκαλύψε, G, H, La, S, Va κατεκαλύψε(ν).

γ'. Signature: >>.

δ'. Signature: >>^, and the opening: εἰς, c; G (and Sa?) have λ π ḡ and >, c; S and Va no signature and >, c.

ε'. Signature: >>. **Text.** Almost the same text occurs in L and S as Hirmus ε' in Canon I Pl., 12. 3. S reads here εγενετο, G, H, L, La, O, Sa, Va -οντο (in I Pl., 12 all MSS -οντο).

ς'. Signature: >>.

ζ'. Signature: >>. The melody in G for this Hirmus is unusually different from that of H. **Text.** 4. O reads εκβοων, G, H, L, S, Sa, Va εβοων.

η'. Signature: >>. **Text.** 5. L reads εὐλογεῖτω, G, H, O, S, Va ευλογειτε (G: -ητε). 6. S and Va read υπερυψοντε, G, H, L, O -τω.

θ'. Signature (at the bottom of f. 86 r, but the Hirmus itself begins on f. 86 v): >>^, and the opening: με, c; G has λ π ḡ and >, c; Sa λ π ḡ >- and >, c; S and Va no signature and >, c. **Text.** 2. L inserts between μακαρ. and σε: καὶ δοξάζομεν.—L and Sa read μητερ (L: μερ), G, H, O, S, Va μητηρ (S: μηρ). 4. O reads κραυγάζοντες but the neumator has not taken the syllable γα into account; G, H, L, S, Sa, Va read κραζοντες.

Canon 7. G, L, La (γ', ς', ζ', η'², θ'; cp. ad I Pl., 6), O, S, Sa (-δ'¹, η'²), Va. In L and S the Hirmi δ'² and ε' occur in the Canon which in both MSS is inscribed number κα', Hirmus δ'³ in I Pl., 22.

α'. Signature in H, Sa, and Va: >>>, and the opening: α, g; in S no signature and α, g; in O no signature and α^, g. In G there are two signatures, π α λ >>> and π ḡ, separated by an abbreviation which almost certainly means αλλ(οσ) or ἄλλως, and above ρυσσμέ(νω) the neumes seem to have been changed. With the help of H, I think we can reconstruct G's first and second version (starting from g and d respectively) thus:

H: $\bar{\omega}$ $\bar{\delta\eta\nu}$ $\bar{\epsilon}$ $\bar{\pi\iota}$ $\bar{\nu\iota}$ $\bar{\kappa\iota}$ $\bar{\omicron\nu}$ $\bar{\pi\rho\omicron\sigma}$ $\bar{\alpha}$ $\bar{\xi\omega}$ $\bar{\mu\epsilon\nu}$ $\bar{\lambda\alpha}$ $\bar{\omicron\iota}$ $\bar{\tau\omega}$
g g e f g a f e d ef a b a g g g 2 g

G¹: \bar{g} $\bar{ab b}$ \bar{f} \bar{g} \bar{b} \bar{a} \bar{g} \bar{ab} $\bar{c'd'}$ \bar{b} \bar{a} \bar{g} \bar{g} $\bar{2}$ \bar{g}

G²: *d eff. c d f e d ef ga f e d d d*

H: $\bar{\rho\upsilon}$ $\bar{\sigma\alpha}$ $\bar{\mu\epsilon}$ $\bar{\nu\omega}$ $\bar{\theta\epsilon}$ $\bar{\omega}$ $\bar{\epsilon\kappa}$ $\bar{\delta\omicron\upsilon}$ $\bar{\lambda\epsilon\iota}$ $\bar{\alpha\sigma}$ $\bar{\varphi\alpha}$ $\bar{\rho\alpha}$ $\bar{\omega}$
g g a- g g f e d d f e d d d-

G¹: \bar{g} \bar{g} $\bar{a-}$ \bar{g} \bar{a} $\bar{eff.}$ \bar{c} \bar{d} \bar{f} \bar{e} \bar{d} \bar{d} $\bar{d-}$

G²: \bar{e} \bar{f} $\bar{a-}$ \bar{g} \bar{a} $\bar{eff.}$ \bar{c} \bar{d} \bar{f} \bar{e} \bar{d} \bar{d} $\bar{d-}$

We thus have here another interesting case of adaptation to two different keys and levels. Cp. I Pl., 5, ε'.

β'. In H wrongly marked as ὠδὴ γ'. Signature: >> /, and the opening: $\bar{f e c d d}$; G has $\pi \overset{\lambda}{\mathfrak{g}}$ and $\bar{eff. c-d d}$; S² is obscure, and in Sa the signature has disappeared; Va has no signature and $\bar{f e f f. c-d d}$. **Text.** L, O, Sa, Va read εἰς αἰῶνα, G and S εἰς τοὺς αἰ.; in H τοὺς was deleted before the neumatation.

γ'. Signature: >>. 1. Note the false accent on -ω-; cp. I Pl., γ', 1.

δ¹. Signature in G and H: >> >, and the opening: $\bar{\alpha, g}$; S² has no signature and $\bar{a, g}$; Va has no signature and $\bar{\alpha, e}$.

δ². Signature in G, H, and Sa: >, and the opening: $\bar{\alpha, g}$; Va has no signature and $\bar{a, g}$. **Text.** 1. S omits τοῦ; in O the neumatator has inserted τοῦ above the line.

δ³. The melodies in G, H, O, Sa, Va are almost the same as for δ², and the signatures are the same. The text and melody occur again as I Pl., 22, δ'. **Text.** O reads σε τον φιλανθρωπον, G, H, Sa, Va σου το φιλ.

ε'. Signature: >>.

ζ'. Signature: >>. **Text. 1.** There is a rasura in H between ε and λυτρ.

ζ'. No signature in H; in G π ^λ ḡ.

η¹. In L, O, S(?), Sa and Va marked as ὠδὴ ζ', in G and H as

ὠδὴ η'. Signature: >>. **6.** εἰ ο θε οσ ο των πα τε ρων: we must read either [~]> above τε, in accordance with Va, or [~]> above θε, in accordance with S² (which has [~]> above τε like H).

η². Signature: >>. **Text. 1.** H has την instead of τησ.

θ'. Signature: >>. **Text. 2.** In L a corrector has inserted (ξ)τε(κε) above the line; G reads ετεκεσ σε. **3.** In S a corrector has inserted κατα(φθορᾶς). **4.** L reads λυτρωσάμενον (which is the best reading), S λυτρωσαμενος, G, H, La, Va εκλυτρουμενος, Sa εκλυτρουμενον.

Canon 8. G, L (-δ', θ'²), La (-ζ'², θ'²), O, S(-θ'²), Sa (-η'), Va. α'. Signature: >>.

γ'. In G, L, O, S, Sa, Va marked as ὠδὴ β', in H and La as ὠδὴ γ'.

No signature in H; in G π ^λ ḡ. **Text. 1.** L alone reads ὑπάρχει.— L and O read ο σωτηρ, G, H, La, Sa, Va omit ο.

δ'. In G, L, O, S, Sa, Va marked as ὠδὴ γ' (O and Va have no ὠδὴ δ'), in H and La as ὠδὴ δ'. No signature in H; in G π. ^λ ḡ.

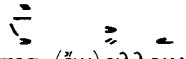
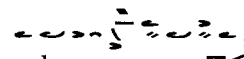
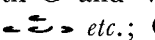
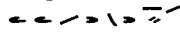

[~]> — [~]> / [~]> **1.** ε πι τα ε θνη: a variant is added in the empty space after ὠδὴ ε': [~]> — [~]> [~]> x, d c d f- ga d, agreeing with G's, O's, and Va's version; S² is obscure.


ε'. Signature: >>.















ζ'. Signature: >>. **1.** Note the false accent on -η- (cp. Canon I Pl. 7, γ', ι).





ζ¹. Signature: > / - (on the bottom of fol. 87 r, but the Hirmus itself starts on fol. 87 v), and the opening: [~]> ^λ ḡ; G has π ^λ ḡ and [~]>, d (e c f. e d-) S² has no signature and (surprisingly): >, d (g e f. e d-); Va no signature and [~]>, d (g e f e d-).

ζ². (In L and S in Canon I Pl., κα'). No signature; G has π ^λ ḡ. **4.** The copyist of H has skipped the words κ. ὑμν. ἔψ.; they are added in the margin but are only partly preserved: (καὶ ὑ)μνουν



 τεος (ἐψ)ἄλλον; we may read with G and Va: ; perhaps we should read in H:  etc.; O reads  (?) . **Text. 1.** All our MSS (G, H, L, O, S, Sa, Va) have θεοσεβεις, and Eustratiades' emendation, θεοσεβῶς, is hardly necessary. **4.** L and S read ελεγον instead of ἐψἄλλον.


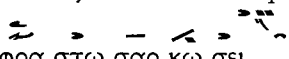
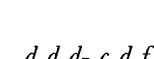
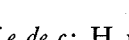

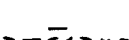



η'. Signature: . **Text. 3.** L reads υμνεῖτε, G, H, O, La, Sa, Va ευλογεῖτε.

θ¹. Signature: , and the opening:  σοι; G has  π   and , S² and Va no signature and ; Sa π    and ; O no signature and  (cp. I Pl., 3, γ'). There can be no doubt that H's  is a mistake for  and that the starting-note is *c*. **Text. 3.** L, S, Sa read μεγαλυνομεν, G, H, O, La, Va μακαριζομεν.

θ². Signature in G and H:  , and the opening: , *g*; Va no signature and , *g* (the same formula as *e. g.* in I Pl., 2, θ').

Canon 9. G, L, O, S, Sa (β'), Va.

α'. Signature: . **Text.** The sophisticated transference of the words of Exodus (εἶπεν ὁ ἐχθρὸς Διώξας καταλήμφομαι· μεριῶ σκυῖλα, ἐμπλήσω ψυχὴν μου) has bewildered the scribes; the text which *e. g.* Va has concocted is absolutely unintelligible: διωξας καταλειψωμαι σε ειπειν ο εχθροσ· την ταπεινην μου ψυχην etc.; O alone has ψυχην μου; I suppose that τὴν ταπεινὴν μου ψυχὴν is meant as an appositional epexegetis to σε (Eustratiades' reading, τῇ ταπεινῇ ψυχῇ μου, has no support in the MSS), which has taken this form because of the wish to retain ψυχὴν μου from *Ex.* Cp. Canon IV Pl., 27 (Eustratiades p. 252), α'. **3.** I have found no parallel to the appositional use of Ταρτάρω; the group ἐν βυθῷ Ταρτάρω is perhaps unconsciously formed on the pattern of expressions like ἐκ λαοῦ βαρβάρου (Eustratiades, p. 246). **6.** L and S read κραυγαζοντι, G, H, O, Va -τα.

β'. Signature: . **Text.** In O the copyist's eye has wandered from χριστε in β', 2 to χριστε in α', 5, and he has copied the end of α' as the continuation of β', 1-2; afterwards he has found out his mistake and re-copied the whole text of β'. **1-2.** G, L, O, Sa, Va read τη αφραστω σαρκωσει and υμνουσι σε, H τη -τον -σιν; the melody has been adapted to this text: G, (L), (O), Sa, (Va): τη α  φρα στω σαρ κω σει , *d d d- c d f e d e c*; H reads      ;

G, O, Va read $\overset{\lambda}{\psi} \mu \nu \sigma \iota \sigma \epsilon \chi \rho \iota \sigma \tau \epsilon$ (O: $\chi \rho \iota$), $b g a g f f f$ H: $\overset{\lambda}{\psi} \mu \nu \sigma \iota \sigma \epsilon \chi \rho \iota \sigma \tau \epsilon$.

γ'. Signature: \gg . Text. 3. In H there is a blank (of ab. 3 letters) between $\alpha \mu \alpha \rho \tau \iota \alpha$ and $\psi \upsilon \chi \eta \nu$, and $\mu \nu$ is added above the line.

δ'. Signature: \gg . Text. 5. L reads $\sigma \upsilon \nu \tau \acute{o} \nu \omega \sigma$.

ε'. Signature: \gg . Text. 4. L reads $\kappa \alpha \theta \omega \delta \eta \gamma \epsilon \iota \sigma \nu$.

ζ'. Signature: $\gg \zeta$, and the opening: $\overset{\lambda}{\psi} \mu$, c ; G has $\pi \overset{\lambda}{\xi}$ and μ , c ; S² and Va no signature and μ , c . Text. 2. L reads $\beta \upsilon \theta \eta \zeta \omicron \mu \acute{\epsilon} \nu \eta \nu$, G, H, O, S, Va - $\nu \nu$. 3. G and Va read $\tau \eta \nu \epsilon \sigma \kappa \omicron \tau \iota \sigma \mu \epsilon \nu \eta \nu \mu \nu \psi \upsilon \chi \eta \nu$, L $\tau \eta \nu \epsilon \nu \sigma \kappa \acute{o} \tau \epsilon \iota \psi \upsilon \chi \eta \nu \mu \nu$, H, O, and S $\tau. \epsilon \nu \sigma \kappa. \mu \nu \psi \upsilon \chi \eta \nu$. 6. L reads $\tau \alpha \chi \upsilon \sigma$, S $\tau \alpha \chi \upsilon \sigma$, G, H, O, Va $\tau \alpha \chi \omicron \sigma$.

ζ'. Signature: \gg . Text. 1. G, L, S, Va read $\sigma \upsilon \kappa$, H and O $\sigma \upsilon \chi$. — O and S read $\epsilon \iota \lambda \omicron \nu \tau \omicron$, G, H, L, Va $\eta \lambda \alpha \nu \tau \omicron$ (H: $\epsilon \iota \lambda$).

η'. Signature: \gg .

θ¹. Signature: $\gg \zeta$, and the opening: $\overset{\lambda}{\psi} \mu$, $f e c d$; G has $\pi \overset{\lambda}{\xi}$ and $\overset{\lambda}{\psi} \mu$, $e f f c d$; S and Va no signature and the same opening as in G. In H I suppose that \gg is a mistake for $\gg \zeta$ (a crotchet in this formula seems to be *de rigueur*).

θ². Signature: \gg . 1. $\theta \epsilon \omicron \tau \omicron \kappa \epsilon$: read $\kappa \epsilon$ as in S² and Va.

Canon 10. G, L, La, O, S, Sa, Va, Y. Transcription from Y in Tillyard, *Twenty Canons*, pp. 63 sqq. The full text is printed in the *Pentecostarium*, for Sunday of the Blind Man (*Ed. Rom.* pp. 265 sqq).

α'. Signature in G and H: $\gg \zeta$, and the opening: $\overset{\lambda}{\psi} \eta \nu \epsilon \phi$, $e A$; (La), S, and Va have no signature but the same opening; O has no signature and $\overset{\lambda}{\psi} \eta \nu \epsilon \phi$, $e A$; Sa and Y have a different version. Text. 3. L reads $\sigma \upsilon \chi \acute{o} \rho \alpha \nu \kappa \epsilon \nu$ G $\sigma \upsilon \chi \omicron \rho \alpha \kappa \epsilon$, Va $\sigma \upsilon \chi \omicron \rho \alpha \kappa \alpha \iota$, O, La, Sa, and Va $\sigma \upsilon \chi \omega \rho \alpha \kappa \epsilon$; H $\sigma \upsilon \chi \epsilon \omega \rho \alpha \kappa \epsilon$ (ω is added by the neumator above the line; for the melody the addition of ϵ makes practically no difference; H offers only one more Ison (d) than the other MSS); Y too reads $\epsilon \omega \rho \alpha \kappa \epsilon$. — L, La, O, S, Sa, Va read $\kappa \upsilon \tau \omicron \sigma$, H $\kappa \upsilon \delta \omicron \sigma$, G, Y $\kappa \eta \tau \omicron \sigma$; modern editions read $\kappa \lambda \acute{\iota} \tau \omicron \sigma$; $\kappa \acute{\upsilon} \tau \omicron \sigma \omicron \upsilon \rho \alpha \nu \omicron \upsilon$ is modelled on such expressions as $\kappa \acute{\upsilon} \tau \omicron \sigma \tau \eta \varsigma \theta \alpha \lambda \acute{\alpha} \sigma \sigma \eta \varsigma$ (*Ps.* 64,7) and $\tau \omicron \kappa \acute{\upsilon} \tau \omicron \sigma (\tau \omicron \upsilon \delta \acute{\epsilon} \nu \delta \rho \omicron \upsilon) (\eta \gamma \gamma \acute{\iota} \zeta \epsilon \nu) \acute{\epsilon} \omega \varsigma \tau \acute{\omega} \nu \nu \epsilon \phi \epsilon \lambda \acute{\omega} \nu \pi \lambda \eta \rho \omicron \upsilon \nu \tau \acute{\alpha} \upsilon \pi \omicron \kappa \acute{\alpha} \tau \omega \tau \omicron \upsilon \omicron \upsilon \rho \alpha \nu \omicron \upsilon$

(*Dan.* (LXX) 4, 9). 4. L reads ἀβρόχοις ἵχνεσιν, G, H, La, O, S, Sa, Va, Y αβροχωσ (-οσ). 5. G, H, La, S read εισηγαγεν, O, Sa, Va, Y -γεσ.—L and S read αυτους, but in L υσ are deleted; G, H, La, O, Sa, Va, Y read αυτον.—La omits σου. 6. L and S read αδοντασ ψαλ(λ)οντασ, but in L the two σ's are deleted; G, H, La, Sa, Va, Y read αδοντα ψαλ(λ)οντα.

β'. Signature in G, H, and Sa: >> >, and the opening: ≡ (G, Sa) or ≡ (H), g; La, S, and Va no signature and ≡, g; O no signature and ≡, g.

γ'. Signature: >>.

δ'. No signature; in G π 3.

ε'. Signature in G and H: >> /, and the opening: την τα λαί
 ≡ — ≡ > >
 ναν ψν χην μου; in La no signature and the same opening (— —, e e, etc.); in Va no signature and: — ≡ >> — — ≡ > d d c- c c d- ef e; in S² no signature and this opening: — — >> — — ≡ >, d e A Bc d d- ef e, but above the two first neumes is added by a more recent hand: — ≡, which gives the same version as that of G, H, La. **Text.** 4. G, Sa, Va, Y read διαυγασαι (G: διαυγασε *in ras.*), H, L, La, O, S διατμηξαι.

ζ'. Signature: >>. **Text.** 3. L and S read ακαθεκτων, G, H, La, O, S, Va, Y παρανομων. 4. Cp. *Ion.* 2, 5: ἄρα προσθήσω τοῦ ἐπιβλέψαι με [so in the *Prophetologium*] πρὸς ναὸν [the *Prophetol.* omits the article before ναὸν] τὸν ἅγιόν σου.

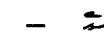
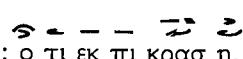
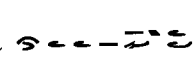




ζ'. Signature: >>. 3. κα μι νοσ: we must read > with G, S², and Va.



η'. [In Sa added at the bottom of the page without neumes].

Signature: >>. 1. συλ λο γοσ: no neumes are visible above γοσ; we must restore — from G, Va, or ≡ from S². **Text.** 3. Sa and Y omit αὐτόν.



θ'. Signature: >>. **Text.** 1. O and Va read μοι, G(?), H, L, La, S, Sa, Y σοι. 3. Y reads τον ποιητην του παντοσ, G, H, L, La, O, S, Sa, Va τον εαυτησ (Va: εαυτοισ) π.






Canon 11. G, L, La (β¹, δ'), O, S, Sa (β¹, ε', η¹, θ¹, θ²), Va. Hirmi η² and θ² occur in I Pl., 22 in L and S (in H in both Canons).

α'. Signature: >>. 1.  πι κρασ: the neume above the Kratema is not clear but it must be an Ison; G reads:  ο τι εκ πι κρασ η, *d d e f a- g*; S² and Va  παν στρα τι ε βυ θι σεν: we must change  above παν into >; G, S², Va have, it is true, >x instead of  above ε, which might help us, but these three MSS have also  τι (where H has ); it is therefore better to assume that H has not taken into account that his Thematismus-group (which perhaps has got its unusual form through an alteration) has brought him up to *a*, whereas in the other MSS the formula is *d e f- g- b a g-*.




β¹. Signature in G and H: >>>, and the opening: , *g*; S² has no signature but the same opening; Va has no signature and , *g*. Text. 2. L, S, and Va read εκουσια, G, H, La, O, Sa εκουσιωσ.





β². Signature: >>. Text. 1. L reads ωσει νειφετόσ (as in Deuter. 32,2), G, H, O, S, Va ωσ καθάπερ νιφ.

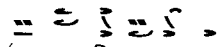
γ'. Signature: >>. 2.  λο γε: we must read <>>; G (where, by the way, the initial formula, though the signature is π , must

be interpreted thus: *g f e d e c e f a g a d-*) reads λο γε, *f e d-*; S² , *f d*; Va has , *e c*, quite correctly, for in the following Va reads: , *c c c f g e f g d* (where G has , *d d d e f g e f g d*). Text. 1. O, S, Va read (στερεωμα) μου (in S and O(?) without neumes, in Va with the group , with neutral effect), G, H, and L have only στερεωμα. 3. L reads κε, Va σωτηρ, G, H, O, S δεσποτα.—L reads την σηνσυνκατάβασιν, G, H, O, S, Va την θειαν σου σαρκωσιν.



δ'. Signature: >>. Text. 3. L reads ανεκραυγαζεν, G, H, La, O, Va ανεκραζεν, S ανεκραξεν (cp. Canon I Pl., 6, θ'). 4. In H (επιγνωσθησ)η *in ras.* (from ει?). 5. O omits Κύριε.

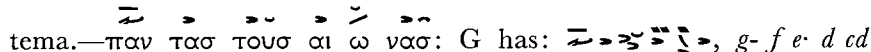
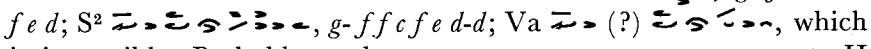
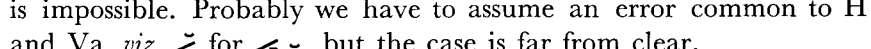
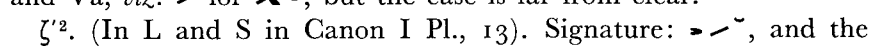
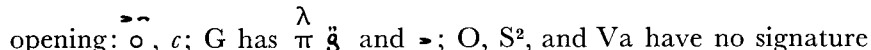

ε'. Signature: >>. 1.  δι και ο συ νην: we must read >, or rather >, instead of >; G and S² read , *d d f e f g e*; Va has wrongly ; O has >. Text. 2. In H the neumator has added the syllable (ἐνοικοῦν)τες.

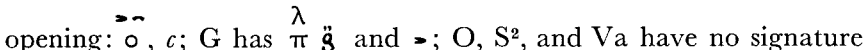

ζ'. Signature: >>. 3. εκ του: the neumes above εκ are almost illegible (except the Piasma); G has , *f. d f*, Va , *f. d e f*, S² , *f. e d e* (continuing thus: , *f a f g b a g a- a a b a e. d e f g-*). 4. After δέομαι there is a medial signature, α, in H. Text. 3. L and Va read και ωσπερ τον προφητην ανοιγαγεσ (L: ανοιγαγαγεσ, the fourth syllable without neumes) εκ του κητους ιωναν, G, H, O, S και ωσπερ εκ του κητους ανηγαγεσ τ. πρ. ι. (Note that the accents fall on the same places in both versions). 4. G has δεομενο instead of δέομαι, apparently by correction (from δεομαι?); the music fits the form δεομενον



(κα με δε ο με νο, *ga a g f ga f e d*).

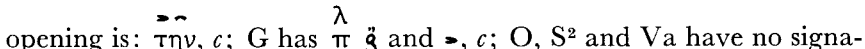

ζ'. Signature: >>. The neumes above (ὑπερύμνη)τος are , but to the Kratema has been added the tail of the Kuphisma (it looks approximately like this: ); but it does not seem possible to add the values of the Kuphisma and the Oligon. S² has exactly the same neumes with the same values; O too has the compound sign (Kuph. Krat.) but no Oligon; G and Va have an ordinary Kratema.—

παν τας τουσ αι ω νας: G has: , *g- f e. d c d f e d*; S² , *g- f f c f e d- d*; Va  (?) , which is impossible. Probably we have to assume an error common to H and Va, viz.  for , but the case is far from clear.

ζ'. (In L and S in Canon I Pl., 13). Signature: > / ~, and the opening: , *c*; G has  and >; O, S², and Va have no signature and >, *c*.





η'. Signature: >>.


η' (= I Pl., 22, η'). Signature: >>.



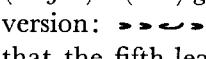

θ'. The signature has disappeared but must have been > / ~ (the opening is: , *c*; G has  and >, *c*; O, S² and Va have no signature and >, *c*.



θ' (= I Pl., 22, θ'). The signature and opening in G, H, O, and Va exactly as for θ'.


Canon 12. G, L, La (−α', β'), O, S, Sa (ζ', θ'), Va. In L and S Hirmi α', β', γ' occur in I Pl., 22 (in H in both Canons).


α¹. The signature has disappeared but must have been: >>; G has ^λπ . 1. α σὼ μὲν: we must read  with Va; G has its favourite formula: , *ef f. c- d*; S² apparently the same; O has: . Text. 3. In H τὸν is added in the margin by the neumator.

α². The same Hirmus occurs in I Pl., 22. The signature has disappeared but must have been >>; G has ^λπ . Text. 3. H reads εἰδωλὼν μανίασ, G, O, Va εἰδωλομαν. (cp. I Pl., 22).

β¹. Signature: >>. 5. In H an interlinear variant has been inserted; the interpretation of it is difficult because, in some cases, neumes of the original version obviously are to be taken into account in the new version too. The original version seems to run thus: ἰ νᾱ  σὼ σὼ τὸ γε νοσ τῶν ἀν θρω πῶν; but the Kentema above θρω has almost completely faded off, or has been deleted by the man who added the variant,—or has never existed at all. The variant consists of these neumes:  (τῶν) of these neumes: τὸ τῶν ἀν (θρω) and should probably be sung thus: (*e d f d*) *e* (*e- d*) *g f g. c' b a*. The version of G is similar to H's original version: , *e d e c g g- f f c d f e d* (note that the fifth-leap is here from *c* to *g*). Va is akin to H²: ; if we read (σὼ)σὼ instead of σὼ, we get: *e d g*

g a a- g c' b c' b a. S²'s version seems to run thus: καὶ α ^λνοσ  γε νο  μὲν νοσ. ἰ νᾱ σὼ σὼ τὸν α νον (there are some very obscure points because S² has had to make use of S¹'s neumes and has not expanded the

Nomina Sacra; I assume that ἰ νᾱ σὼ σὼ was the original reading and that the other neumes represent a variant or correction: ; the neumes above τὸν and νον are also obscure), *ef a g e f f. e d f e d, c d e e c* (corrected from: *c d e f e*) *f f- e d d*. A third hand has inserted a variant at the top of the page, obviously from another MS the text of which was different from that of S¹; unfortunately he has left out the last word, ἀνθρώπων, and we do not know what were the neumes

for that word in his *Vorlage*. This variant runs thus: καὶ ἀν θρω ποσ 

γε γο νοσ· ι να σω σω το γε νοσ των, *ef a g ef.f. e c d ef, d c f. e d g*

g-f f; probably the reader is supposed to supply α νον from S², which gives: *f e d d*. It is obvious that S²'s version stands comparatively close to that of H¹; about S³ we cannot say anything definite, but it is most unlikely to have had the unusual cadence on *c' b a*. **Text. 5.** S¹ alone reads ινα σωσω τον ανον.¹

β². The signature has disappeared but must have been: >>;

G has π $\overset{\lambda}{\mathfrak{g}}$. 1. α λη θι να τα ερ γα κυ ρι ου: G reads $\overset{\lambda}{\mathfrak{g}} \text{ -- } \overset{\lambda}{\mathfrak{g}}$ >>x<--<, *d c d g- ef ga d d f f*; Va (and O) <--<-->>>>>> >><, *d c d g- ef ga d c f f*; here we have, I think, one of the few cases where we can venture a guess at the priority of the various versions; for, if we assume that Va (and O) represent the older version, we can understand that G has wanted to avoid the *c* and correctly has changed not only κυ into $\overset{\lambda}{\mathfrak{g}}$, but also the following > into <-->, whereas H, equally desirous to avoid the *c*, has changed (correctly) >> into >, but overlooked the other necessary change, from ρι into <-->.

γ¹. The signature has disappeared but must have been >>; G has π $\overset{\lambda}{\mathfrak{g}}$.

γ². The signature has disappeared but must have been >>; G has π $\overset{\lambda}{\mathfrak{g}}$.

δ'. The signature has disappeared but must have been > / <; G has π \mathfrak{g} ; H reads ο, G ο. 1. προ ο ρων : we must read, with G, S², and Va προ. **Text. 3.** In H the neumator has added εισ(ακήκοα); G, L, La, O, S, Va read εισακ. 4. H reads εξεστη.

ε'. The signature has disappeared but must have been >>; G has π $\overset{\lambda}{\mathfrak{g}}$ but the same opening as H: $\overset{\lambda}{\mathfrak{g}}$, *f*.

ζ'. (In L and S in Canon I Pl., 14). Signature: > / <, and the opening: εκ, *c*; G has π \mathfrak{g} and >, *c*, Va no signature and >, *c*. **Text. 1.** The extremely awkward text is transmitted without any variant in our MSS; I have not found a satisfactory emendation.

ζ'. Signature: >>.

η'. Signature in G and H: $\gg \succ$, and the opening $\overset{\sim}{\tau\omicron\nu}$, *g- a*; S² and Va have no signature but the same opening.

θ'. Signature in G and H: $\gg \succ$, and the opening $\overset{\sim}{\sigma\epsilon}$, *g-* (G: $\overset{\sim}{\sigma}$); S² and Va have no signature but the same opening as H; Sa has λ π $\overset{\sim}{\sigma}$ and $\overset{\sim}{\sigma}$, *d (c d g- ef a g etc.)*. **Text. 1.** O and Sa read τον, G, H, L, La, S, Va την. **2.** Va reads συλλαβουσα, G, H, L, La, O, S, Sa -σαν.—Sa reads εν γαστρι, G, H, L, La, O, S, Va γαστρι. **3.** L reads και χαράν τεκούσα, G and O χαραν γαρ τεκουσαν, H, La, S, Sa, χαραν γαρ τεκουσα, Va χαρα γαρ τεκουσα.—It is obvious that the text has been a stumbling-block to all the scribes; perhaps we may follow the hint given by L (and Sa) and conjecture: σὺ ἀφράστῳ λόγῳ τὸν κτίστην συλλαβοῦσα (ἐν?) γαστρὶ καὶ χαράν τεκούσα ζῶν πᾶσιν ἔδωρήσω παμμακάριστε. It is most likely that the unusual σὺ (which, as far as I can see, occurs only in one other θ'-Hirmus, viz. IV Pl., 25, θ'², Eustratiades pag. 114) has been changed into σέ (σέ τήν is an extremely common opening of θ'-Hirmi), and then, of course, other changes were unavoidable (may we reckon among these omission of ἐν as rhythmical compensation for the insertion of γάρ?). It is obvious that the corruption of the text is beyond our archetype and that we cannot introduce a change which would involve changes of the music too.

Canon 13. G, L, La (β', ε', η'), O, S(-ς'), Sa (β', δ'), Va.

α'. Signature: \gg . **1.** ε πα γη ωσ ει: we must read ει with G and S²; Va has: $\overset{\sim}{\epsilon} \overset{\sim}{\rho} \overset{\sim}{\alpha} \overset{\sim}{\gamma} \overset{\sim}{\eta} \overset{\sim}{\omega} \overset{\sim}{\sigma} \overset{\sim}{\epsilon} \overset{\sim}{\iota}$, *d f. e d ef*.

β'. Signature: \gg . **Text. 2.** Cp. Col. 3,12 ἐνδύσασθε οὖν . . . σπλάγχνα οἰκτιρμοῦ.—O¹ reads την ημων δουλου (but ημων is left without neumes and του is added in the margin with neumes).

γ'. Signature: \gg . **3.** α πο των εν το λων: we must either follow Va (and O), which have α(πὸ) and εν(τολῶν) (O: $\overset{\sim}{\alpha}$), or G and S², which have α and εν (either *g g f. cd* or *f f e. cd*). **Text. 2.** S reads σαλευει, G, H, L, O, Va σαλευση (-σι, -σει).

δ'. Signature: \gg . **Text. 1.** L reads ἐισακήκοα, G, H, O, S, Sa ακηκοα.

(ἀνυ)μνη σω τον θε ον (O: μνη), $\overline{\text{g f e d d-}}$; Va (ἀνυ)μνη σω τον θε ον, $\overline{\text{f- e d d d d-}}$; H (ἀνυ)μνη σω χρι στον, $\overline{\text{f- e d d d-}}$.

γ'. Signature: \gg .

δ'. Signature: \gg .

ε¹. Signature: \gg . 1. θε οσ: we must read \equiv as in G, O, S², and Va, but the Duo Kentemata are not visible in H.

ε². Signature in G and H: $\gg\text{v}$, and the opening: $\overline{\text{θ}}$, $\overline{\text{g}}$; O, S² and Va have no signature but the same opening. 1. νουν $\overline{\text{θ}}$: this is probably meant to be sung exactly as the usual θ-formula, viz. (as in G: $\overline{\text{c- d- f e d-}}$).

ς'. Signature: \gg .

ζ'. Signature: $\gg\text{v}$, and the opening: $\overline{\text{π α}}$, $\overline{\text{c}}$; G has $\overline{\text{π}}$ $\overline{\text{g}}$ and $\overline{\text{c}}$; O and S² no signature and $\overline{\text{c}}$; Va has no signature and this initial formula $\overline{\text{c- d- f e d-}}$; as the melody of the following versicles is almost the same as in G and H, it is pretty certain that the starting-note of Va too must be $\overline{\text{c}}$ and that v is a mistake for v .

7. αι ω νασ: above νασ is seen a Petaste, which probably should have been deleted. Text. 3. δαπανωμένης stands here in the meaning of "spent" or almost "wasted" (cp. Modern Greek). 4. Va reads ιλυν, G, H, O, Sa υλην.

η¹. In G marked as ὠδή ζ'. Signature: \gg . 2. ε λε γον: the first syllable (with its neumes) is added in the margin.

η². Signature: \gg . 6. υ περ υ ψου ται: the neumes above ψου are obscure, apparently an Apostrophus corrected into an Oligon; the correct reading is certainly $\overline{\text{c}}$ (so in G, S² and Va).

θ¹. Signature: $\gg\text{v}$, and the opening: $\overline{\text{σ ε}}$, $\overline{\text{c}}$; G has $\overline{\text{π}}$ $\overline{\text{g}}$ and $\overline{\text{c}}$; S² and Va have no signature and $\overline{\text{c}}$; O has no signature and $\overline{\text{c}}$,

$\overline{\text{c}}$ (sic) (Va has $\overline{\text{π}}$ $\overline{\text{g}}$ $\overline{\text{v}}$ and $\overline{\text{c- d- f e d e f-}}$, $\overline{\text{g g g f e d e f-}}$).

Text. 1. Whereas the idea of the Ark as a "type" of the Church is old and widespread (e. g. Const. Ap. 2, 14, 9), I do not remember other instances of the identification of the Ark and the Holy Virgin.

3. L omits σε.

θ². Signature: $\gg\text{v}$, and the opening: $\overline{\text{ρ α}}$, $\overline{\text{c- d}}$; G has $\overline{\text{π}}$ $\overline{\text{g}}$ and $\overline{\text{c- d}}$, O and Va no signature and $\overline{\text{c- d}}$, Sa $\overline{\text{π}}$ $\overline{\text{g}}$ $\overline{\text{v}}$

and $\rightarrow\rightarrow\swarrow$, *c-d*. **Text. 1.** L reads αρδιάσ ἀνευ ἐβλάστησεν. In both H and O the original reading was αρδειασ ανεβλαστησεν and in both the missing letters have been inserted (in O ευ, in H υε) between αν(ε) and (ε)βλ. before the neumatation! (The omission may have occurred spontaneously, since ανευλαστ. and ανεβλαστ. are phonetically identical). Va reads καρδιασ ανευβλαστησεν, S αρδειασ ανεβλαστησεν, Sa αρδιασ ανεβλαστησε, G αρδιάσ ανευ ἐβλαστησεν. **2.** Va reads προτυπουσαν, G, H, L, O, S, Sa -σα.

Canon 16. G, L (-β'), La (γ', η', θ', added as an incomplete Canon at the end of Mode I Pl.), O, S (-β'), Sa (θ'), Va.

α'. Signature: $\rightarrow\rightarrow$. **Text. 6.** L and S read τοισ, G, H, O, Va τουσ. **7.** Va reads τουσ, G, H, L(?), O, S τοισ. **8.** L reads μελποντας, G, H, O, S, Va μελπουσι(ν).—(If the readings adopted in the text are the genuine ones, the diversities of the MSS are most surprising, but I have not been able to find a solution of the problem).

β'. Signature in G and H: $\rightarrow\rightarrow\swarrow$, and the opening: $\overset{\sim}{\pi}\overset{\sim}{ρ}\overset{\sim}{ο}\overset{\sim}{σ}$, *g*; O and Va have no signature but the same opening. **3.** και δω μεν: we must read $\overset{\sim}{\pi}\overset{\sim}{\omega}$ with G; Va has $\rightarrow\rightarrow\rightarrow\rightarrow$ (the whole melody in Va is rather different: *g-d f e d d, c f b g b-a g g g, f g a-g f. d e e-f g g g f. e f g e-f d-d*).

γ'. Signature: $\rightarrow\rightarrow$.

δ'. Signature: $\rightarrow\rightarrow$. The versions of this difficult melody differ considerably in our MSS, and the emendation I propose is not certain in spite of the agreement with G and S². **1.** ο θε οσ: we should

probably read οσ as in G and S²; Va reads: $\overset{\sim}{\pi}\overset{\sim}{\omega}\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow$, *d c d e-f g e f d H e f g a*. **4.** ἐξηλθες: the neumes are difficult

to read but must be: $\overset{\sim}{\pi}\overset{\sim}{\omega}\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow$. **5.** εισ σω τη ρι αν λα ου

σου: Va reads $\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow$; if we assume that the preceding versicle ends on *d* and in Va's neumes ($\overset{\sim}{\pi}\overset{\sim}{\omega}\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow$) read $\overset{\sim}{\pi}\overset{\sim}{\omega}$ (and not $\rightarrow\rightarrow$), in accordance with G (which has *g-f g a e f g f e d*), this gives: *c f g a g a b a g g*, but the Duo Kentemata above (σωτηρί)αν must be a mistake and the melody must be *c f g a g a g f f*; G has $\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow\rightarrow$, *d e f a g a g f*

column), perhaps partly *in rasura*. 6. La reads αναμελπον. 7. L's reading is obscure (ευλογεισον?).—The text is probably corrupt.

θ'. Signature in G and H: >>>, and the opening: νᾱ, *g*; La, O, S², Sa (where perhaps the signature has disappeared), and Va have no signature and *g* as starting-note (La: ̣; O: ̣; S²: > (?); Va: ̣; Sa: ̣). 2. In H and O at the end of the versicle is a medial signature, ᾱ.

Canon 17. G, L, O, S, Sa (β'), Va.

α'. Signature: >>.

β'. (In L and S in I Pl., 25 (Eustratiades p. 147)). Signature: >>.

2. δω μεν χρι στω: a variant is added above μεν χρι: —̣, (*c d e d (f- e)*); G agrees with H¹; Va reads: >—̣—̣—̣, *c d e c e- d* (̣ is certainly a scribal error for ̣; in 2 also we must correct Va's (σαρ)κω(θέντι) into ̣—̣. **Text. 1–2.** L alone reads δώμεν ἀνέσεωσ.

γ'. Signature: >>. **Text. 1.** L reads θεέ, G, H, O, S, Va χριστε. 4. H, L, O, and Va read στερα; in L a corrector has inserted another ρ; G and S have στερρα.—L reads κραταιωσον, G, H, O, S, Va στερεωσον. 5. L reads φιλάνθρωπε, G, H, O, S, Va κυριε (S: κ̄ε).

δ'. Signature in G and H: >>>; no signature in O, S², and Va. These are the neumes:

H: πνευ μα τι θει ω κα θαρ θεις ο προ φη τησ
 G: *ab b·fg fe d- d-e dc d e-fg a fe d- d-*
 S²: *ab b·fg f d- d-e dc d e-f g fe d- d-*
 Va: *ab b·fg f d- d-e dc d e-f g fe d- d-*
 O: *ab b·fg f d- d-e dc d e-f g fe d- d-*

The neumes above (πνεύ)ματι in O are obscure but the comparison with the other MSS makes the reading fairly certain, and as the melody from καθαρθεις on to the end of the Hirmus is, in the main,

the same in all our MSS, we must assume that H, S², Va and O too sung κα on (d) c. This is easy enough in the case of S², for which we must assume the same starting-note as for G. But for H and Va we come into difficulties; we must assume that Va takes d as key-note, and consequently H and Va have, from the second syllable on, exactly the same melody: (fe, respectively eff) cd e' d c- etc.; but this melody is irreconcilable with the above assumption (κα sung on c). It seems probable that the formula on (πνεύμα)τι θείῳ, f· (or ḟ) e d d- e was the most prominent element in this beginning, and we must assume that both H and Va have muddled the adaptation of the music of the first two syllables and that they both represent a deviation from an older formula; they probably wanted to get rid of the high-pitched initial formula, which S² and G have kept, and to transpose the Duo-Kentemata-progression to a lower region, but they have both committed an error; if they wanted to have -μα- sung on cd, they should have had a third-progression from μα to τι (and written < instead of >); another solution would have been to sing πνευ μα on f e de, respectively f g g de (and write ≡, respectively ≡̇).

ε'. Signature: >>. **Text. 2.** G, H, O read η υπερεχ. (in H η is inserted by the neumator), L, S, Va only υπερεχ. **4.** L reads σοι ὀρθρίζοντασ, G, H, O, S, Va σε δοξαζοντασ.

ζ'. Signature: >>. **1.** H and O have a medial signature, α̇, after σου. **Text. 2.** H reads ιωναν.

ζ'. Signature: >>. **1.** κατ̇ ε̇ δου̇ λω̇ σαν̇ το̇: we must read ε̇ with G, S², Va. **2.** φυ̇ σιν: the Kuphisma covers so much space that the neumator may easily have forgotten to put a neume above σιν; it







should certainly have been an Ison as in S²(?) and Va; G has φυ̇ σιν, a g, but the following formula, which is identical with that of H (b g a- g f f-), starts with a - where H has an -. (Note that in S² παρὰ φύσιν and the following κατὰ φύσιν are sung on the same notes, a g a g, not quite so in G (a' gȧ ȧ g ≠ a' g ȧ g), and not at all in H and

Va). **3.** κα̇ τα̇ φυ̇ σιν: above φυ̇ we must read < as in G, S², and

Va. **4.** α̇λλ̇ υ̇ περ̇ φυ̇ σιν̇ αν̇ δρι̇ ωσ̇ βο̇ ων̇ τασ̇: probably we should read υ̇ instead of υ̇; G, S², and Va have: >> (S²: >) >-≡-≡-≡-≡-≡-≡- (S²: \-, Va: \>) >> (S²: >) - (S²: >), f(·) c d ef g g a e

η' . Signature: \Rightarrow . 2. $\forall \epsilon \alpha \forall \alpha \alpha$: G , S^2 , and Va have: $d d f e - f g g a d$; therefore we should probably read $\forall \epsilon$ in H instead of \Rightarrow (but it is a strange mistake; probably it is

in some way the consequence of a change of $(\nu\epsilon)\bar{\alpha}(\nu\acute{\iota}\alpha\iota)$ into $\bar{\alpha}$.
7. σοφίαν: the word, the neumes, and the θ are repeated in the margin, probably only in order to make clear the repartition on the syllables. **Text.** 1. G, H, L, O, Va read στερων (-ον), S and L *corr.* στερρων (cp. I Pl., 17, γ', 4). 3. In L the words κατέπτυσαν δεηράν (with the neumes) are added by a corrector.—O reads κατεπτοησαν, G, H, L, S, Va κατεπτυσαν.—S reads δεηρα, L δεηράν, G, H, L, O, Va δεηρασ. 4. L, S read θαυματουται, G, H, O, Va θαυμαστ. 5. L reads πωσ, S ουσ, G, H, O, Va ωσ. 6. G, H, and S read ανενοχλητωσ, L, O, Va -τους.—S reads φυλαξασ, G, H, L, O, Va -ξαν.—For the meaning of ἐσπαργ. cp. *Iob* 38,9: ομίχλη δὲ (τὴν θάλασσαν) ἐσπαργάνωσα (this chapter of Job occurs in the Propheetologium). 7. L and S read εκχυσασ, G, H, O, Va εκβλυσασ (Va as a correction: εκβλνσ). 8-9. These words are probably meant to indicate the content of the σοφία.

θ'. Signature: . 5.  (τωρ): G and Va have 
 προτα, *f e d e-f*; S² has the same neumes on προτα but continues
thus: *g e f f c*. 8. : we must read  as in G, S², and Va.
Text. 1. Va reads η εξ εδεμ αποθεισα, S ο εν εδεμ ολισθησα, L η εν ἐδέμ
ὀλησθείσασα, G, H, O, Va η εξ εδεμ απωσθεισα (αποσθ.). 4. L and
Va read τεκουσα, G, H, O, S, Va -σησ (-σις, -σεις). 5. L reads
ο πρ., H ωσ πρ., G, O, S, Va ο σοσ πρ. 7. L and S read κυχω-
μεθα (-χομ.), G, H, O, Va -χωμενοι (-χομ.).

Canon 18. G, L (–β'), O, S (–β'), Va. In L we read this note: αἱ δ' ὠδαὶ κατ' ἀλφάβητον, καὶ αἱ λοιπαὶ δ' κατὰ ω ψ χ φ; in G only ἀλφάβητον. The system was obviously this: in α', δ', ζ', η' the versicles of each Hirmus (plus the Troparia) had the initials α, β, γ, δ, while in γ', ε', ζ', θ' the versicles had the initials ω, ψ, χ, φ. This is one of the many cases where we can see that the Hirmus β' is a later addition.

ζ'. Signature: >>. **Text. 3.** H reads κρᾶζουσα, G, L, O, S, Sa, Va κρᾶζω (-ο) σοι. **4.** G, O, S, Sa, Va read ψυχησ, H, L ψυχην.

ζ'. Signature: >>. **Text. 3.** L and S read ους, G, H, O, S, Va ων (cp. I, 15, ζ'). **4.** L and S read μελοδουντας (-λω-), G, H, O, Va -των.

η'. Signature in G, H, and Sa: >>~>, and the opening: πα, g; O, S², Va have no signature but the same opening.

θ'. Signature: >>. **Text. 5.** H reads ακαταπαυστοισ, G, L, O, S, Sa, Va -στωσ.

Canon 20. G, O, S (-ζ'), Sa (ζ'), Va.

α'. Signature: >>. **4.** α σμα: in G the neumes on α are written in the more usual way: >~ (in Va and S²: >~'; in S² corrected into >~).

β'. Signature: >~>, and the opening: ου c; G has π ^λ g and >, c; O, S², Va no signature and >, c. **2.** After κύριε in H and O a medial signature, α.

γ'. Signatures and openings as for Hirmus β'. **1.** εν το λων: we must have a Kentema above το, and read either >~ as in G, or >~ as in

Va, or simply >~>; S² reads >~>~>, cd f d-. **2.** υ ψω σον μου το κε ρασ: the versicle should certainly end on f (G and S² read >~ (S²: >~') >~>~>~>, c' a a a g g f; Va >~>~>~>~>, a f f a g g f). H has probably taken over >~ from a version like that of G and S² and overlooked that the change made on the first syllable should have been followed by a change of >~ into >.

δ'. Signature: >>. **3.** εξ ι στα με νοσ: we must read >~ as in G, S², and Va. **Text. 6.** O and Va read ο κυριοσ, G, H, S omit ό.

ε'. Signature: >>. **4.** ο τι μο νοσ: the neumes above νοσ are obscure in H; at first sight they seem to be >~, but there are some traces of ink above the ~-figure and perhaps >~ is the true reading. If so, >~ above μο must be a mistake for <~; H has again wanted to introduce a change but has done it incorrectly. G, S², and Va read >~> (G by mistake: >~) >~>, c ef g- d.

ζ'. Signature: >>. **Text. 1.** O reads σωτερ, G, H, S, Va σωτηρ (S: σ̄ηρ). **2.** S reads βυθοισ, G, H, O, Va βυθου. **3.** S reads σ̄ηρ, G, H, O, Va χριστε.

ζ'. Signature in H: >>λ, and the opening: ο̄, c; G has π̄ ḡ and >, c, O and Va no signature and >, c.

η'. Signature: >>. 6. ευ λο γει τε: the interpretation of the Synagma-figure is not certain. G reads: <- > > > > > > >, d d f- e f g f e f g f e d-; S²: > > > > > > >, c d- f e f g f (e d?) e f e d-; the beginning of the following versicle (λ') shows that the formula ends on d, but no diastematic neumes indicate the two descending seconds which we must improvise just where the θ<-figure stands; Va reads: <- > > > > > > >, c d f- d e f g a g f e-, which is wrong, as the following versicle, in this MS too, starts on λ', a. O has: <- > > > > > > >. **Text. 2.** In H the syllable (Bα)βυ(λῶνι) is added above the line by the neumator. **5.** Is κατὰ δίκης intended to mean "righteously"? Or was the original reading κατὰδικοί?

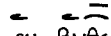

θ'. Signature in H: >λ, and the opening: η̄, c; G has π̄ ḡ and >, c, O, S², Va no signature and >, c. The transcription of this Hirmus is uncertain; there must be more than one mistake in H, and the other MSS too present mistakes and versions different from H.






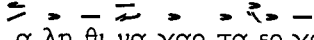
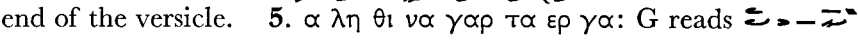
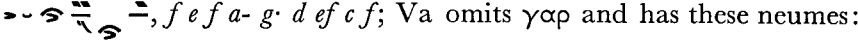
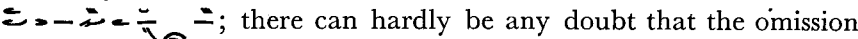
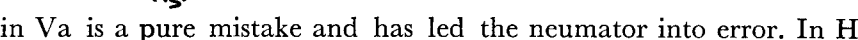
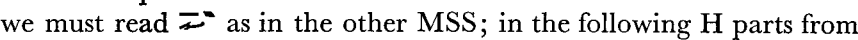
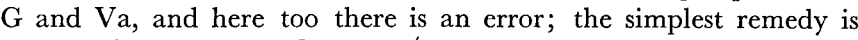
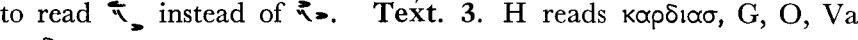

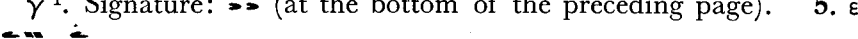
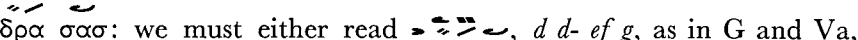

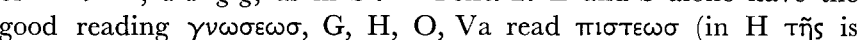
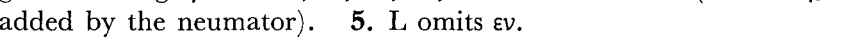

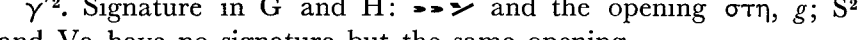
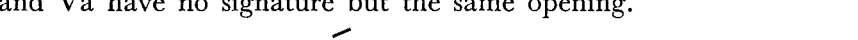

3. <- > > > > > > > θαν μα των υ περ τε ρα: the two last notes must be d- g-; the mistake is probably to be located on περ where we must read > > or the like (cp. Hirmus γ', 1); G has: <- > > > > > > >, g f e- d c d f e d- d-. S² and Va have virtually the same version as G (only > > > > > > >).

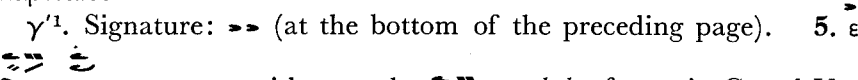

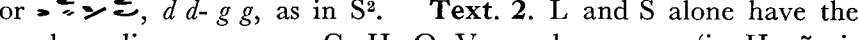
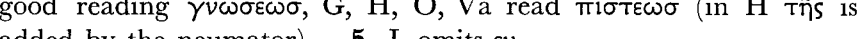
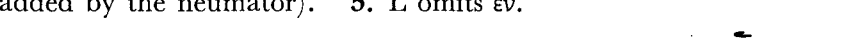

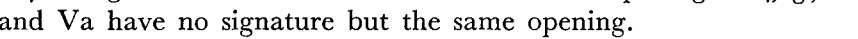

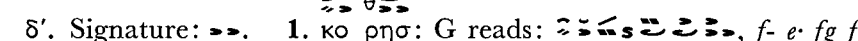
where G has > > > > > > >. 4. θε ο το κε τε κου σα etc.: the version of G is quite different (e f g- d e f a- g f- e f a- g f- e g f e- d c d f- g- b a g-);


S² and Va agree with H. 4-5. θε ον δι ο σε κα: the diastematic neumes give probably only the gist of the formula. G has above διο: <- > > > > > > >, where we must read > > instead of the meaningless <- >, e f a- b c; S² reads above θε ον διο σε κα: <- > > > > > > >, d- f- g- b a g e f a- g a; V²: <- > > > > > > >, e f- g- b a g-, e f a- b c' a a. The error in H lies probably on (θε)ον where <- > should be read instead of <- > (or, should we say that <- > stands as a symbol for the figure: b a g-?).


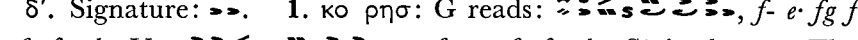
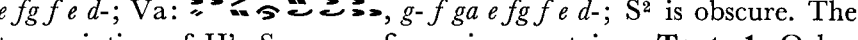
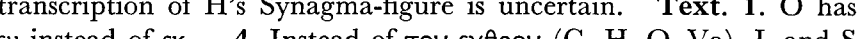
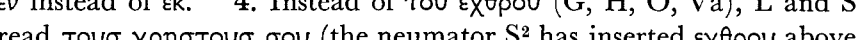
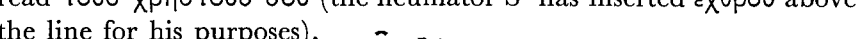

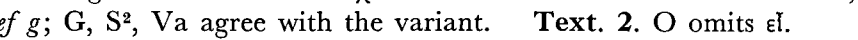










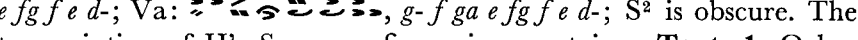
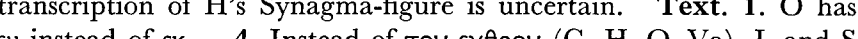
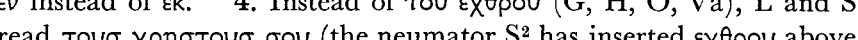
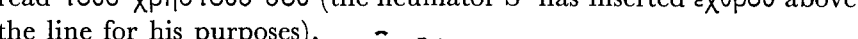

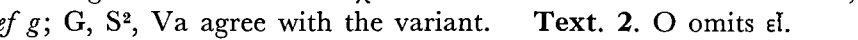











Canon 21. G, L (-β'), O, S (-β'), Va. In L and S the Hirmi of our Canon 21 still belong to two different Canons (together with some other Hirmi, partly given in references), the first comprising our α', γ'¹, ε', ζ'¹, η'¹, the second our γ'², δ', ζ'², ζ', η'², θ'.














α'. Signature: >>. 4.  εν βυθω we must read  as in G, S², and Va. Text. 4. L and S read ωχετο (L: οχετω), G, H, O, Va ωλετο. 5. L and S read ο ισρ., G, H, O ισρ.

β'. Signature in H: >> /, and the opening:  εξ, e; G has  π  and , e, Va no signature and , e. 1. In H a signature, α, at the end of the versicle.  5. α λη θι να γαρ τα επ γα: G reads        ; Va omits γαρ and has these neumes:      ; there can hardly be any doubt that the omission in Va is a pure mistake and has led the neumator into error. In H we must read  as in the other MSS; in the following H parts from G and Va, and here too there is an error; the simplest remedy is to read  instead of . Text. 3. H reads καρδιασ, G, O, Va καρδιασ.

γ'¹. Signature: >> (at the bottom of the preceding page). 5.  ε δρ α σ α σ: we must either read    , d d- ef g, as in G and Va, or    , d d- g g, as in S². Text. 2. L and S alone have the good reading γνωσεωσ, G, H, O, Va read πιστεωσ (in H τῆς is added by the neumator). 5. L omits εν.

γ'². Signature in G and H: >> > and the opening  σ τη, g; S² and Va have no signature but the same opening.

δ'. Signature: >>. 1.  κο ρ η σ: G reads:                 , f- e fg f e fg f e d-; Va:                , g- f ga e fg f e d-; S² is obscure. The transcription of H's Synagma-figure is uncertain. Text. 1. O has εν instead of εκ. 4. Instead of του εχθρου (G, H, O, Va), L and S read τους χρηστους σου (the neumator S² has inserted εχθρου above the line for his purposes). 

ε'. Signature: >>. 1-2.  χ ω ν σ υ: in H is added a variant:            , ef g; G, S², Va agree with the variant. Text. 2. O omits ελ.

elsewhere (cp. however Canon IV, 34, η', Eustratiades p. 121); perhaps we ought in some canons of loose style to acquiesce in a long series of participles without any finite verb? Cp. above p. 279.

θ'. Signature in H: $\gg\diagup\diagdown$, and the opening: $\rho\alpha$, *c-d*; G has λ π ξ and $\gg\diagup$, *c-d*; S² and Va no signature and the same opening.

1. $\beta\lambda\alpha$ $\sigma\tau\eta$ $\sigma\alpha$ $\sigma\alpha$ $\delta\alpha$ $\upsilon\iota$ $\tau\iota$ $\kappa\eta\sigma$ $\epsilon\kappa$ $\rho\iota$ $\zeta\eta\sigma$: above the syllables $\beta\lambda\alpha\sigma\tau\eta$ and $\upsilon\iota\tau\iota\kappa\eta\sigma$ and $\rho\iota$ are added as variants these neumes: \llcorner , \diagdown , \diagup , \gg ; the whole variant runs thus: (*c-d d*) *d g (f e d) f g f e (d)* *ef (e)*; this agrees almost completely with S²'s version: $\rho\alpha$ $\beta\delta\omicron\sigma$ $\beta\lambda\alpha$

$\sigma\tau\eta$ $\sigma\alpha$ $\sigma\alpha$ $\delta\alpha$ $\upsilon\iota$ $\tau\iota$ $\kappa\eta\sigma$ $\epsilon\kappa$ $\rho\iota$ $\zeta\eta\sigma$, *c-d d-d g f e d f g e f f e d e f e*; G and Va agree, in the main, with H's original version (G: *c-d d d f e d c e g e f f e d f e*; Va: *c-d d e f e d d e f e f f e d e f* [\gg above $\kappa\eta\sigma$ must be a mistake for \gg] *ef*). It is very interesting, in the case of these two rather different variants, to observe that a special stylistic feature, viz. the group \gg , *effe*—which is frequent in G, S², Va, but rare in H—defying the main division pops up in the MSS which are fond of that particular group. **Text. 2.** O reads $\sigma\epsilon$ $\theta\epsilon\omicron\tau\omicron\kappa\epsilon$; G, H, L, S, Va omit $\sigma\epsilon$.

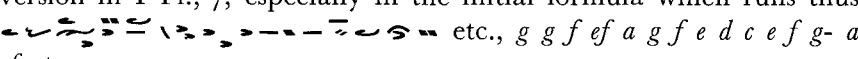
Canon 22. L, S (for δ', which only H gives here, see below). This Canon, which at first sight appears as a veritable *cento* of Hirmi known from other Canons, is in reality a good old "Sinaïtic" one, composed of very simple Hirmi which keep close to the biblical models. The classical Canon-composers have borrowed liberally from it.


α'. (= I Pl., 12, α'²). Signature: \gg . **Text. 1.** H and S read $\epsilon\nu$ $\sigma\alpha\rho\kappa\iota$ (cp. I Pl., 12), L $\acute{\epsilon}\pi\iota$ $\gamma\eta\sigma$. 3. L and S read $\epsilon\iota\delta\omicron\lambda\omega\nu$ $\mu\alpha\nu\iota\alpha\sigma$, H $\epsilon\iota\delta\omega\lambda\omicron\mu\alpha\nu\iota\alpha\sigma$ (cp. I Pl., 12).

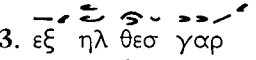
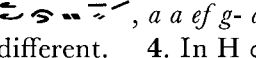
β'. (= I Pl., 12, β'²). Signature: \gg .



γ'. (= I Pl., 12, γ'²). Signature: \gg . \omicron $\sigma\tau\epsilon$ $\rho\epsilon$ ω $\sigma\alpha\sigma$ $\omicron\upsilon$ $\rho\alpha$ $\nu\omicron\upsilon\sigma$: S² has here the same formula as that of H in I Pl., 12.

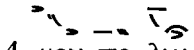
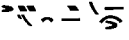
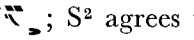
δ'¹. (= I Pl., 7, δ'²). Signature in H: $\gg\diagup$, and the opening: α , *g*; S² has no signature and α , *g*. S²'s version stands close to H's


version in I Pl., 7, especially in the initial formula which runs thus  etc., *g g f e f a g f e d c e f g- a ef* etc.

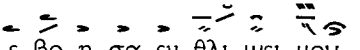
δ². (= I Pl., 8, δ' in G, L, and S, I Pl., 21, δ' in O). Signature: .




3.  : a variant is added at the top of the page: , *a a e f g- a*; G agrees with the variant; S²'s version is quite different. 4. In H ωσ is written twice and the neumator has erroneously put an Apostrophus on both syllables. **Text.** 4. G, L, and S read τ. σ. τ. χρηστουσ σου εληλυθας, H τ. σ. τ. χριστους σου ωσ ωσ ευσπλαγχνος. Cp. I Pl., 1, δ'.


ε'. (= I Pl., 15, ε²). Signature: , and the opening , *g*;




S² has no signature but the same opening. 4.  in I Pl., 15 H has ; here we must read ; S² agrees with H's version in I Pl., 15. **Text.** 3. L and S read οδηγησον με, H omits με and the neumator S² neglects it.

ς'. (= I Pl., 15, ς'). Signature: . S² has no signature and opens

 thus: *ε βο η σα εν θλι ψει μου*, *g g f e d e- f- d- e f c*. **Text.** 2. L reads δέομαί σου, H and S δεομενος. 3. L and S read κακωσεως, H και θληψεως.

ζ'. (= I Pl., 11, ζ²). Signature in H: , and the opening  ο, *c*; S² has no signature and , *c*. 1. Note the Kylisma, lacking in I Pl., 11. **Text.** 1. L and S read δι αγγελου διαφυλαξας, H δι αγγελου σου φυλαξας.

η'. (= I Pl., 11, η²). Signature: . S² agrees in the main with the version given here in H. **Text.** S reads ευλογειτω, H and L -τε.

θ'. (= I Pl., 11, θ²). Signature: , and the opening:  θε, *c*; S has no signature and , *c*. S² has the same final cadence (*g d f- d- d*) as H in I Pl., 11, but differs from both versions on the other points where these do not agree. **Text.** 1. Note the accent in μητροπάρθενε (L has an acute on παρ); cp. ποικίλος ~ πολυποίκιλος and the like.

CONSPECTUS CANONUM

CANONS OF THE FIRST MODE

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Rubr.: ἀναστάσιμος G; non liq. La.	
2. Ἄσωμεν λαοὶ ἐπινίκιον ἄσμα.....	40
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Rubr.: ἀναστάσιμος G, H, O; εἰς τὴν κοίμησιν τῆς ὑπεραγίας Θεοτόκου Ku.	
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Rubr.: εἰς τὴν κοίμησιν τῆς ὑπεραγίας Θεοτόκου G, H, La, (O), Vb; non liq. L.	
5. Ἄσωμεν πάντες λαοί.....	52
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Rubr.: τῇ μεγάλῃ κυριακῇ τοῦ πάσχα (G), H, (Ku), (La), (O), (Vb), (Y); ἀναστάσιμος L.	

*) In this list MS-Sigla are put between parentheses when the MS in question gives the same information as the Lemma, only in a different form; orthography is normalized; abbreviations are expanded; wherever necessary, Canon-numbering (frequently lacking, sometimes faulty in the MSS) has been tacitly supplied or corrected.

7. 'Ο θειότατος προετύπωσε πάλαι..... 58
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8. Χριστὸς γεννᾶται δοξάσατε..... 61
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 Ku; non liq. Ga, Vb.
9. Ἐσωσε λαὸν θαυματουργῶν..... 68
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 γέννων G, Ku Vb; προεόρτιος τῆς Χριστουγεννήσεως L.
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 Rubr.: ἀναστάσιμος καὶ εἰς τὸν ἅγιον Λουκᾶν G, H; ἀναστάσιμος L.
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 Rubr.: εἰς τὸν ἅγιον Γρηγόριον τὸν θεολόγον G, H, (Ku), L, La, (O), (Vb).
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 Nr.: 10 in Ku, La, Vb; 11 in L, S; 15 in Ga, O; 3 and 13 in G.
 Mel.: Ἀνδρέου Ἱεροσολυμίτου Ga, H, O; Ἀνδρέου Κρήτης L; Ἀνδρέου S.
 Rubr.: εἰς τὸν Λάζαρον O, S; εἰς τὸ ἅγιον τῶν ἀγίων(?) καὶ τῷ σαββάτῳ
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 Mel.: Ἀνδρέου Ἱεροσολυμίτου S; Ἀνδρέου Κρήτης L.
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17. *Ασωμεν ἄσμα καινὸν τῷ Θεῷ..... 96
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Rubr.: ἀναστάσιμος L.
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Mel.: Ἡλίου πατριάρχου L; σιναΐτικὴ S.
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Rubr.: εἰς τὸν ἅγιον Νικόλαον καὶ εἰς τοὺς ἁσώματους La.
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Mel.: Γερμανοῦ μοναχοῦ G; Γερμανοῦ πατριάρχου S; Ἰωάννου L.
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Rubr.: εἰς τὸ γεννήσιον τῆς ὑπεραγίας Θεοτόκου (G), H, (L), (La), (O), (S).
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CANONS OF THE FIRST PLAGAL MODE

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 Rubr.: ἀναστάσιμος G, Ga, H, S, Vb.
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 Mel.: Ἰωάννου μοναχοῦ G, H, (L), O, S.
 Rubr.: εἰς τὴν ἀνάληψιν (G), H, (La), (O); ἀναστάσιμος καὶ εἰς τὴν ἀνάληψιν L.
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 Nr.: 4 in La; 5 in G, L, S; 6 in O, Va.
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 Nr.: 6 in G; 7 in O, Va; 9 in L; 12 in S.
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8. Ἀσωμεν τῷ Κυρίῳ τῷ ποιήσαντι 175
 Nr.: 5 in La; 7 in G, L; 8 in O, Va; 13 in S.
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9. Διώξας καταλήψομαι σε 177
 Nr.: 8 in G, L; 9 in O, Va; 14 in S.
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10. Γῆν ἐφ' ἣν οὐκ ἔλαμψεν 180
 Nr.: 3 in La; 7 in S; 9 in G; 10 in L, O, Va.
 Mel.: Ἀνδρέου Κρήτης (G), H, L, (O); Ἀνδρέου Ἱεροσολυμίτου S;
 Ἀνδρέου La.
 Rubr.: εἰς τὴν κυριακὴν τοῦ τυφλοῦ La, O, Va; ἀναστάσιμος S.

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Rubr.: εἰς τὴν εὐρεσιν τῆς τιμίας κεφαλῆς τοῦ Προδρόμου G, La (ἄδρο!),
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Addition.

May I, just in the eleventh hour, venture in this modest place to outline more boldly my ideas on the development of the Hirmus-notation. There were three elements: (a) Signs which indicated variations, primarily in the field of stress or tempo or expression, secondarily, as a natural consequence of the character of the music, in the field of melodic movement; (b) Signs (partly developed by combinations or alterations of signs of the preceding group, partly out of abbreviations indicating a low or high level) indicating extreme positions (or groups starting on an extreme position), mostly within the natural tetrachordal groups of the various Modes; (c) Signs (most of which probably were borrowed from the Kontakion-notation) indicating formulas or short motifs.—Out of group (a) and (b) grew signs with diastematic value.

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